Annual Report 1981/1982

Art Gallery of Ontario

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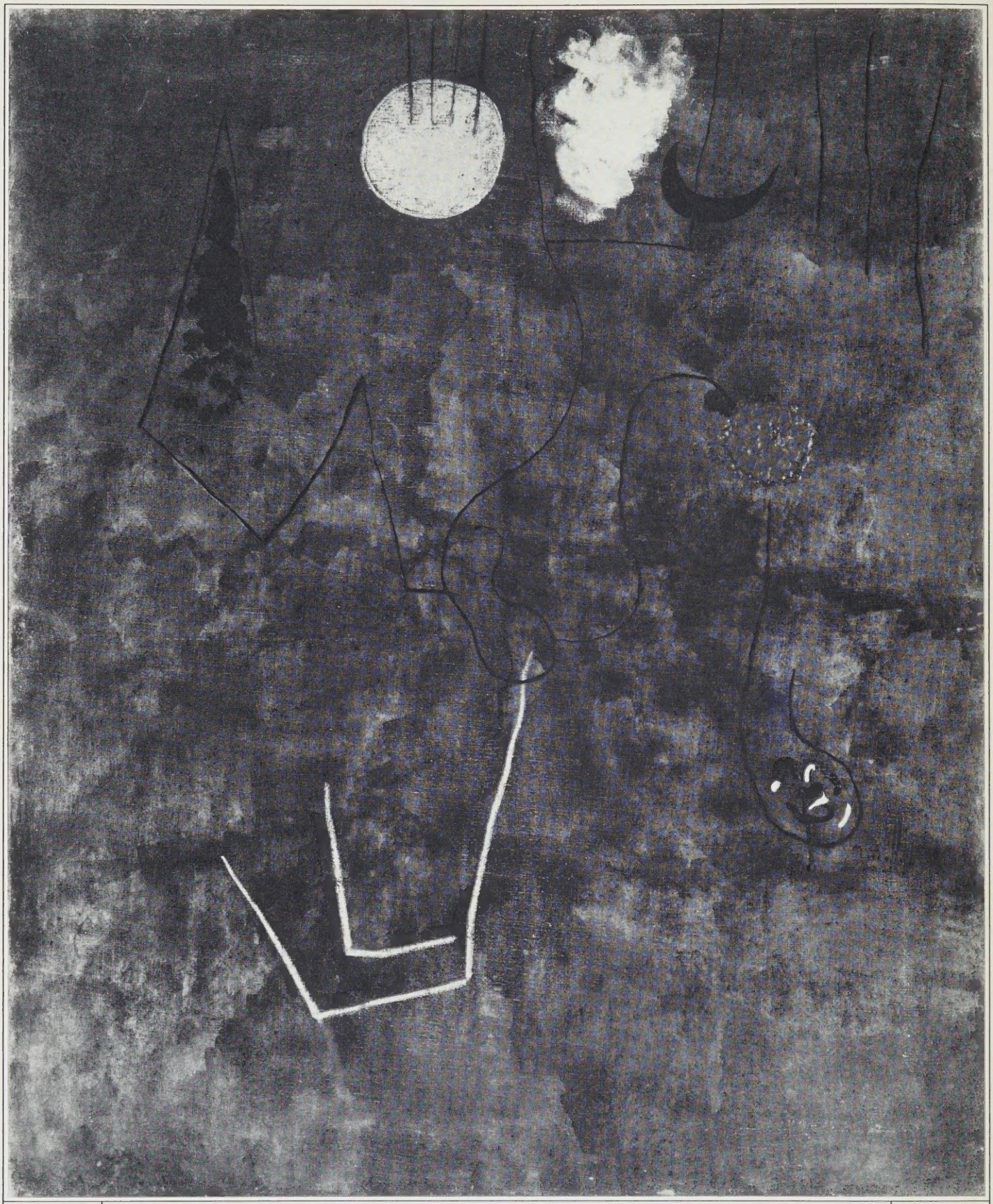
The Art Gallery of Ontario is generously funded by the Ministry of Citizenship and Culture, Province of Ontario; the Municipality of Metropolitan Toronto; the National Museums of Canada; the Canada Council and the Department of Communications (Cultural Property Export and Import Act).



Joan Miró (Spanish, 1893–), *Untitled*, 1926; oil on canvas, 100.2 x 81. cm. Purchase 1981.

President's Report

The year we are just completing, by almost any museum standards, has been a success. As you might expect, the results are a direct tribute to the dedicated talents of a very fine staff. I should like to mention them all by name but space doesn't allow for that. However, whether switchboard operator, security guard, or secretary, all have made a contribution.

Special appreciation must go to the curatorial staff under the leadership of Chief Curator Roald Nasgaard. Katharine Lochnan, Curator of Prints and Drawings, Alan G. Wilkinson, Curator of Modern Sculpture, Dennis Reid, Curator of Canadian Historical Art, David Burnett, Curator of Contemporary Canadian Art, and Marie Fleming, Associate Curator of Contemporary Art, all have been responsible for notable events during the year.

The volunteers have again made a contribution of incalculable value. Of particular note was the additional work they took on in running The Grange which, in a year of restraint, effectively allowed us to keep it open to the public.

The Board of Trustees have been most diligent in managing the affairs of the Gallery and have been a great support to me. Last year we altered the by-laws to establish a tenure of office of a maximum of five one-year terms for all Trustees elected by the Membership, except when in the fifth year the Trustee is a member of the Executive Committee. This change takes effect in the coming year, and therefore certain Trustees' terms are now completed. I should like to thank Mr. George G. Sinclair for the long service, commitment, and fine judgment that he contributed. He first came on the board in 1968 and was President for two terms, from 1976 to 1978.

The Gallery is also indebted for their contributions to Kenneth C. Lochhead, who was first elected in 1974, Peter C. Hertzberg, 1975, Dr. Robert P. Welsh, 1975, David Partridge, 1977, Dr. Murray B. Frum, 1977, and Mrs. Arnold Agnew, who has been President of the Volunteer Committee during this past year.

Five members of the board are elected from the College of Founders. The College also has established a tenure of three one-year terms, and, as a result, Mrs. Enid Maclachlan will be retiring this year. Prior to joining the board in 1972, Mrs. Maclachlan served on many committees with great dedication. During her years on the board she chaired several committees, including the Community Relations Committee, and made most valuable contributions to our board deliberations.

During this past year over 316,000 people visited the Gallery. This attendance was stimulated by several outstanding exhibitions — *German Masters of the 19th Century: Paintings and Drawings from the Federal Republic of Germany; Gauguin to Moore: Primitivism in Modern Sculpture; The English Miniature: A Selection from the Collections of the Victoria and Albert Museum,* and *The Arts of Italy in Toronto Collections 1300-1800.* In addition, there were 210,000 visitors to our Extension exhibitions throughout the province and beyond.

The Gallery continued its policy of exhibiting the work of Canadian artists. In all, the curatorial staff mounted twelve such exhibitions. Of particular importance were *Gershon Iskowitz: A Retrospective*, the *Greg Curnoe Retrospective* and *Jock Macdonald: The Inner Landscape*.

We wish to record appreciation for the keen interest and support received from all levels of government, especially the major contribution made by the Province of Ontario through the Ministry of Citizenship and Culture and the Municipality of Metropolitan Toronto, as well as the National Museums Corporation and the Canada Council.

I am now completing my two-year term of office as President of the Board of Trustees. They have been rewarding years because of the fine people I've had the privilege to work with, and because of the important things being done in this major art museum. Yet they have also been frustrating years because of the considerable difficulty in gathering sufficient monies to keep pace with inflation, let alone to introduce new and innovative programs.

As I close this year, I would be negligent if I did not make a special appeal to our governments to search seriously for ways in which our tax laws can be altered to encourage truly a larger contribution of money from the private sector. It is not a coincidence that most recent data show us that charitable gifts from 8.5 million tax-filing Canadians averaged about $85 out of every $13,000 of taxable income. For the 117,000 people whose taxable incomes were in excess of $50,000, average charitable donations were about $970. Corporate giving, while quite substantial in total, could be greatly increased if more encouragement were given through the tax system.

Why is it that a friend of the Gallery can make a donation of a Canadian painting (for which $25,000 may have been paid, but which is now valued at $100,000) and receive 100 per cent tax credit with no capital-gains tax exposure; while another friend wishing to give the Gallery $100,000 worth of securities that may originally have cost $25,000 is deemed to have sold those shares and is exposed to capital gains tax on the $75,000 gain?

Why shouldn't the donation of any assets for charitable purposes be a 100 per cent tax credit without capital gains tax exposure? Gifts of all kinds to public institutions are, after all, accrued to the benefit of all citizens. This is but one area of tax regulations that should be examined. In their recent booklet called *Give & Take*, the Committee of National Volunteer Organizations has presented other ideas that are also worthy of consideration. In the words of one Prime Minister, spoken in New York in 1978:

> The not-for-profit and voluntary sectors of our societies should be made to flourish. . . . They have employed the creative energies of many of our people. Their decline has been inevitably reflected in the growth of government and commercial services. It has resulted in a loss of sense of community.
>
> Surely we need this sector. We need to develop alternate styles of work and leisure and we need to demonstrate that there are other ways of doing the community's work. On a broad second front we must give encouragement and sustenance to these efforts. There is no threat here, only boundless opportunity.

Encouragement and sustenance can be given to all our cultural institutions if our governments will create wise tax incentives designed to motivate the private sector to play a larger role in cultural funding.

On behalf of the Board of Trustees, I express appreciation to our Members for their interest, to our many fundraisers for their investment of time on our behalf, and particularly to our very able Director, William J. Withrow, and his capable colleagues.

George W. Gilmour,
President

Director's Report

The fiscal year 1981-82 has been an active one at the Art Gallery of Ontario, in spite of a continuing struggle to make ends meet. Cultural and educational institutions are particularly hard hit by the current economic situation. Expectations on the part of the community, building up since we became the Art Gallery of Ontario in 1966, have far outdistanced the available financial resources. The Gallery in the spring of 1981 faced a cumulative problem of inflation and, in ratio, shrinking income. Cuts to our operating budget had to be made and options were few.

The Volunteer Committee undertook the staffing of the program in The Grange. Without their help it would virtually have been necessary to mothball it. Following the government's approval of a user-pay principle, we raised fees in the Reference Library, Audio-Visual Centre, and in Education and Extension, and thus were able to minimize the reduction in services to the public. Nevertheless, we had to reduce our base operating budget by some $613,000 and were forced to lay off eight full-time and four part-time staff, while reducing other full-time positions to part-time and reducing the staff hours available for school tours. Staff had, over the twelve months prior to the beginning of the fiscal year, been reduced by fourteen full-time positions through attrition.

Other savings were realized by internal reorganization. One major realignment involved the amalgamation of Extension Services into the Curatorial Branch. This amalgamation was a goal envisaged since the Extension Services and Curatorial Branches were brought together under a single roof with the opening of Stage II in 1976, and reflects the close interrelationship of activities performed by the two branches. In future, all exhibitions will be organized by an expanded Curatorial Branch composed of curatorial assistants, assistant curators, and associate and full curators. It will be their role to develop not only a full program of in-house exhibitions, but also exhibitions designed for travel, especially in fulfilment of the Gallery's responsibilities to smaller galleries and exhibition centres across Ontario. The role of the Extension Services department will be to liaise with the client centres, both provincial and national, and to offer the exhibition program for circulation. The amalgamation was made to achieve efficiency and economy of operation. Perhaps the most important result was the expansion of curatorial staff at its various levels to provide assistance to the full curators, as well as a training ground for younger staff.

In 1975 the Archives Department of the Gallery was formed under the direction of the Keeper of The Grange. In January 1981 the Keeper of The Grange/Archivist began to phase The Grange out of her activities and in January 1982 the Archives and Records Management (with a full-time Archivist and Secretary) became part of the Administration Branch.

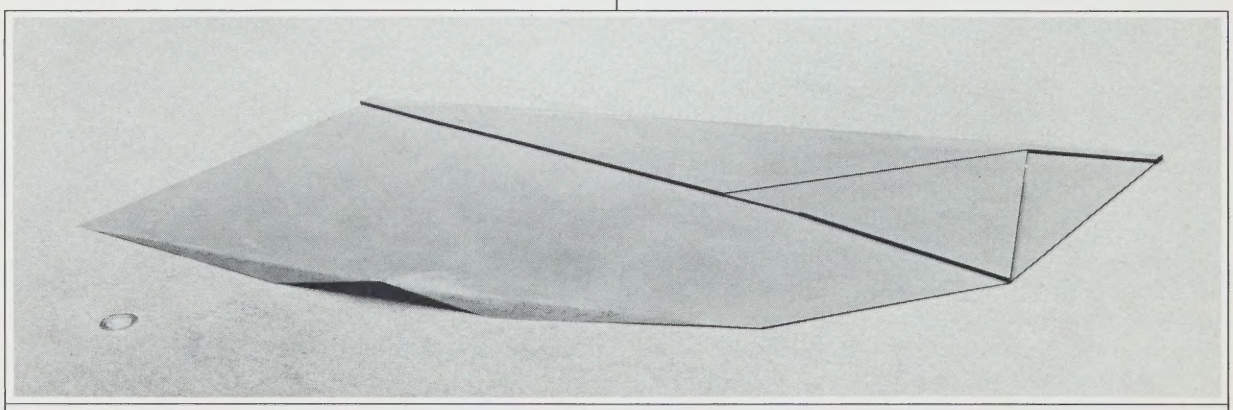
One development we are particularly proud of is the growing success of our various efforts to raise money from non-government sources. For each of the last few years we have been successful in topping the previous year's record of monies raised in the Annual Giving Campaign. This year's record figure is $645,000 in cash at year's end, with $99,000 more in pledges. The chairman of this campaign, Mr. Valentine Stock, deserves our congratulations and thanks for a job extremely well done. These monies are allocated for art purchases and exhibition sponsorship.

Monies raised by the Volunteer Committee and given to the Gallery for art purchases amounted to $110,000. The Art Gallery of Ontario Foundation transferred to the Gallery some $404,000 which is, for the most part, allocated to art purchases. It is important to note that of the total gross revenue of $12,115,000, some 50.3 per cent was non-governmental in source.

At year's end, as the accompanying auditor's report shows, the institution remained financially sound.

One measure of community support is our Membership, holding at almost 30,000–one of the highest in North America. We enjoyed, in addition, tremendous response from the media this year, with a total of approximately 12,500 column inches, or over eighty full newspaper pages, 650 minutes of radio air time, and ninety minutes of television time. This fact reflects not only the quality of our exhibition and education programs but also that of over 100 special events organized by the Gallery involving many different elements of the community.

What follows is an account of what the Gallery accomplished in the process of carrying out our central objectives during 1981-82, under the traditional headings of Art Acquisitions, Exhibitions, Other Curatorial Activities, Education, and Volunteer Programs.



Royden Rabinowitch (Canadian, 1943–), *5 Right Limits Added to a Developed 6 Manifold*, 1981; steel, 327.7 x 144.8 x 6.4 cm. Purchase, 1981.

ART ACQUISITIONS

During this fiscal year, the Gallery accessioned 538 works of art into the collection. Purchases, made possible by an extremely successful Annual Giving Fund, and many generous gifts enriched the collection in important ways. Perhaps the most significant acquisitions of the year were *The First Cry* (c. 1914-15) by Constantin Brancusi, and an untitled painting from 1926 by Joan Miró. Both works, which were purchased with assistance from the Volunteer Committee, represent important contributions to the early modern tradition and considerably broaden the context of the Gallery's twentieth-century holdings. Gifts of Old Master paintings included: Jan Kupecky, *Preparatory Study for 'Self-Portrait with Son Christian Johann Friedrich'* (1725), gift of Dr. and Mrs. J. L. Uvira; and Henri Fantin-Latour, *Flowerpiece* (1888), bequest of Dorothy P. Munroe.

The most important contemporary international acquisitions by purchase were: Richard Long, *Sandstone Circles* (1981); Lawrence Weiner, *MANY THINGS BROUGHT FROM ONE CLIMATE TO ANOTHER TO MAKE A GROUPING OF THINGS NOT RELATED TO THE CLIMATE AT HAND,* 1981; Dorothea Rockburne, *Musician Angel: Square Separated by Parallelogram* (1978-81); and Hilla and Bernhard Becker, *Watertowers (Typology)* (1980).

Major additions of contemporary international art were: *Window* (1974), an etched-glass sculpture by Michael Heizer; *Untitled (D-48)* (1974), a nine-foot by twenty-foot drawing by Richard Serra; and a large copper and aluminum sculpture from 1974 by Donald Judd, *Untitled*, all gifts in memory of Harry Davidson from Mr. and Mrs. Roger Davidson, Harris Davidson, and Matthew Davidson; a comprehensive group of fifteen portfolios by contemporary printmakers, including Patrick Caulfield, Bridget Riley, Eduardo Paolozzi, and Victor Vasarely, the gift of Mr. and Mrs. Neville Burston; Robert Rauschenberg's *Mule* (1974) and Ben Nicholson's *Bird's Eye* (1966), both gifts of David and Marilyn Conklin; and *Ship of Fools* (1978) by Patrick Hayman, gift of Mr. Peter Millard.

Major additions by purchase of Canadian contemporary art include *Eight-Sided Pipe in Two Sheets* (1967) by David Rabinowitch, and paintings and sculptures, all executed in 1980–81, by Royden Rabinowitch, Ron Martin, Jaan Poldaas, John McEwen, Genevieve Cadieux, Joseph Drapell, and Douglas Kirton. The acquisition of works by the last four artists constitutes their first representation in the collection. Three paintings by Jack Reppen from 1959, 1960, and 1962 were donated to the collection by Dr. and Mrs. David Shaul.

In Canadian historical art, the major purchases included A. Y. Jackson, *Maple Woods, Algoma* (1920), purchased with funds raised in 1977 by the Volunteer Committee (matched by Wintario) to celebrate the opening of the Canadian Wing; Lionel LeMoine FitzGerald, *At Silver Heights* (1931); James Wilson Morrice, *Beach Scene, Tangier* (c. 1912), and Phillip Surrey, *Summer Clouds near Orford Lake* (1944).

Important gifts to the Collection included A. Y. Jackson, *Assisi* (1912), gift of Professor and Mrs. William O. Fennell, in memory of Mr. J. H. Birkenshaw; James Wilson Morrice, *Fête, St. Cloud* (c. 1913), bequest of F. Eleanore Morrice, and *The Beach, St. Malo* (c. 1900), bequest of David R. Morrice; Tom Thomson, *Design for Stained Glass Window, Havergal College* (c. 1910), gift of Mr. and Mrs. Allan Manford; and Robert Harris, *Woman with Paint Brush* (1910), gift of Vivian and David Campbell.

Of the many additions made to the Print and Drawing Collection this year, major purchases included a drawing by Francesco Salviati, *Pieta*; an etching by G. D. Tiepolo, *The Flight into Egypt*; an engraving by George Stubbs, *A Horse Frightened by a Lion* (1788) and a watercolour by Erich Heckel, *Landscape* (1929).

Numerous gifts included a series of engravings after Maarten van Heemskerck, given by Dr. and Mrs. Gilbert Bagnani; a collection of forty-five coloured etchings by Thomas Rowlandson from Mr. J. T. Johnson; two engravings from Mr. and Mrs. Charles A. Hagen; a watercolour by Miles Edmund Cotman, given in memory of Andrew A. Kinghorn. In addition, Mr. Walter Carsen gave two coloured aquatints by Georges Rouault, *Automne* (1936-38) and *Le Christ en Croix* (1936), an etching by Picasso, and a coloured lithograph by Marc Chagall. From the Trier-Fodor Foundation were received a collection of fifty-three lithographs from *La Caricature* (1832–33) and thirty-four English caricatures by Hogarth, Rowlandson, Gillray, and Cruikshank.

From the corporate community, a pair of mezzotints by George Townley Stubbs, *Horses Fighting* and *Bulls Fighting* (1788) were gifts of Norcen Energy Resources Ltd.; a Corot etching, *Environs de Rome* (1866), was a gift of Touche Ross, and Inco Limited provided funds for additional purchases.

During the year the Board of Trustees approved a revised

Francesco Salviati (Italian, 1510–1563), *Pieta*; black chalk, pen and brown ink and wash, heightened with white, 24.0 x 16.1 cm. Purchase, 1981.

Deaccessioning Policy, outlining step-by-step procedures for both deaccessioning and disposal. One work — Richard Long, *Red Slate Circle* (1978) — was deaccessioned. The proceeds were applied to the purchase of a more important work by the same artist.

EXHIBITIONS

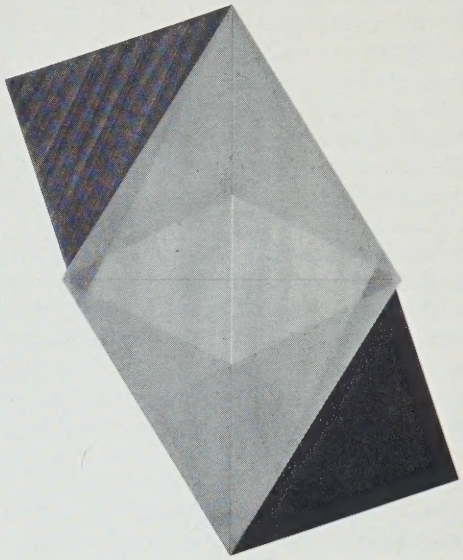
During the year the Gallery produced and hosted an impressive program of exhibitions, including three major international shows: *Gauguin to Moore: Primitivism in Modern Sculpture; German Masters of the Nineteenth Century: Paintings and Drawings from the Federal Republic of Germany;* and *The English Miniature: A Selection from the Collections of the Victoria and Albert Museum.*

Organized by Dr. Alan Wilkinson, Curator of Modern Sculpture, *Gauguin to Moore: Primitivism in Modern Sculpture* examined the influence of primitive art on modern sculpture, and included major works by Paul Gauguin, Pablo Picasso, Auguste Rodin, and Amadeo Modigliani, among others. Dr. Wilkinson also wrote the accompanying catalogue. *German Masters of the Nineteenth Century* was a collaborative effort between the Art Gallery of Ontario and the Metropolitan Museum of Art, New York, and presented a survey of works of the most significant artists of the century, including: Caspar David Freidrich, the Nazarines, Adolph von Menzel, Arnold Böcklin, Alexander Lieberman, and others. *The English Miniature: A Selection from the Collections of the Victoria and Albert Museum* was organized by the Yale Centre for British Art, New Haven, Connecticut, in cooperation with the Art Gallery of Ontario. These three exhibitions provided an unparalleled opportunity to study and enjoy works of art rarely seen in North America.

A product of local collaboration was the splendid *The Arts of Italy in Toronto Collections 1300-1800*, an exhibition organized by the Art Gallery of Ontario with generous cooperation of and extensive loan contributions from the Royal Ontario Museum. Katharine Lochnan, Curator of Prints and Drawings, was the coordinator, and along with David McTavish of the Department of Art, Queen's University, and Corey Keeble, Assistant Curator, European Department, ROM, contributed to the accompanying catalogue.

African Majesty: From Grassland and Forest presented the Barbara and Murray Frum Collection of African Art, with an emphasis on the aesthetic rather than the ethnological aspects of the works. A scholarly publication accompanied the exhibition.

Contemporary Canadian art also received considerable attention during the year. Dr. David Burnett, Curator of Canadian Contemporary Art, wrote the catalogue for and produced the survey exhibition of the work of Gershon Iskowitz. The exhibition examined in depth this important Toronto artist's career, from his beginnings in representational art to his current position as a major abstract colour painter. The exhibition will tour nationally as well as to Canada House, London England. Dr. Burnett also produced the exhibitions *Elizabeth Ewart/Stephen Menzies/Malcolm Rains* and *Robert Bourdeau and Philip Pocock*, both displaying the works of young Canadian artists and each accompanied by a catalogue. Marie Fleming, Associate Curator, along with Roald Nasgaard coordinated the exhibition *Spring Hurlbut/Ron Martin/John Massey/Becky Singleton*, which included a major new work by the artists who also participated in the design and content of the catalogue. *Baxter²: Any Choice Works 1965-70*, a critical examination of the work of Vancouver artists Iain and Ingrid Baxter, was also produced by Mrs. Fleming. The exhibition year ended with the *Greg Curnoe Retrospective*, organized by the National Gallery of Canada, Ottawa.



Dorothea Rockburne (American), *Musician Angel: Square Separated by Parallelgram*, 1979–81; watercolour on vellum, 131.5 x 112.0 cm (mount). Purchase, 1981.

Canadian Historical art was represented in the following exhibitions: *J. W. Beatty 1869–1941*, organized by the Agnes Etherington Art Centre, Kingston, and *Jock Macdonald: The Inner Landscape*, guest-curated by Joyce Zemans for the Art Gallery of Ontario, a survey of the work of one of Canada's pioneers of abstract painting.

Highlights of the Print and Drawing program included *E. Hannel Cassidy: Photographs 1933–45*, an exhibition of work of a little known but significant Canadian photographer, produced by Maia Sutnik, Coordinator of Photographic Services, who also contributed the accompanying catalogue; and *Eden Revisited: Graphic Works by German Romantic Artists* from the Goethe Institute, New York, which provided both a prelude and a complement to the *German Masters* exhibition.

During the year, over 210,000 viewers attended twenty-six travelling exhibitions at forty-five centres, including six out-of-province, for a total of eighty-seven bookings.

The Canada Packers Collection: Selected Oil Paintings and Works on Paper commenced its national circuit in 1981–82. *Max Beckmann: The Gesichter Portfolio*, from the collection of the Art Gallery of Ontario, and *Pop Art*, drawn mainly from the Gallery's collection, also commenced travel. Other major exhibitions that began their circuit this year included *Open Studio: Ten Years, An Album of Eighteenth Century Venetian Operatic Caricatures, Photographs by Martin Chambi and Edward Ranney.* As in previous years, the Art Gallery of Ontario was one of several agencies and institutions contribut-

ing to Festival Ontario, a program of the Ontario Ministry of Citizenship and Culture. Extension Services originated the exhibition *Lawren Harris: Ontario Landscapes* for the Canada Games, Thunder Bay, and this exhibition was circulated to four other centres in Peterborough, Simcoe, Sault Ste. Marie, and Sudbury.

The increasing demand for small exhibitions of eight to fifteen works, directed to those communities with limited access to and facilities for major exhibitions, continued to be met by the *Contact* program. Six new exhibitions of original works by Canadian artists, plus three facsimile reproduction shows and three exhibitions circulating from the previous year, had a total of forty-six provincial bookings in centres such as Manitouwadge, Belleville, and Atikokan.

Artists with their Work, a visiting artists program, continued to provide communities in Ontario with access to exhibitions of current work by a selection of contemporary artists practising in a variety of disciplines. This year there were forty-four *Artists with their Work* programs which went to twenty-nine centres in twenty-one communities. Thirty-four different artists participated from a roster of eighty-six available artists. Of the forty-four programs, ten were produced for Festival Ontario events and twenty-five per cent were held in northern Ontario communities such as North Bay, Atikokan, Sault Ste. Marie, and Timmins.

Throughout the year the Art Gallery of Ontario made extensive use of its Permanent Collection in installations drawn from the Klamer Family Gift of Inuit Art and the Trier-Fodor Foundation Gift, and in presentations of new acquisitions and other Permanent Collection material in the Gallery of Contemporary Art, the Margaret Eaton Gallery, and The Restaurant Corridor.

During the year the Education Branch presented two exhibitions of works of art drawn from the Permanent Collection. *Sculpture: A Closer Look*, mounted in relation to the Year of the Disabled, displayed sculpture especially for access and examination by the disabled. *Toronto: The Artist and The City*, assembled by the Secondary Level Department, presented images of Toronto and works by Toronto painters and sculptors. Other installations undertaken by the Education Branch included the Annual Gallery School display and a presentation of recent works from the Lucy McCormick School, again in celebration of the Year of the Disabled.

The Grange presented exhibitions varying in scope and content, from their annual presentations of works by Robert Holmes and William Bartlett, to *From Sea Monsters to Sunflowers: Delft to Victorian Wall Tiles*.

OTHER CURATORIAL ACTIVITIES

During the year twenty-two extended loans to the Gallery and 166 loans from the Gallery's Permanent Collection were processed. Most important among the latter were: George Segal, *The Butcher Shop*, loaned to the Pennsylvania Academy of Arts for the exhibition *American Realism Since 1960*; Domenico Mondo, *St. Michael Arresting the Plague in Naples* to *The Golden Age of Naples* at the Detroit Institute of Arts; twelve works by F. H. Varley to the Edmonton Art Gallery for the circulating exhibition, *F. H. Varley: A Centennial Exhibition*; thirteen Canadian historical and Canadian contemporary works (including Tom Thomson's *The West Wind*) to *20th-Century Canadian Painting*, organized by the National Gallery of Canada for showing in Japan; Henry Moore, *Figures Sculptures* and *Reclining Nude* to the University Art Museum, University of California for *The Cubist Print*; Robert Motherwell, *In Grey with Parasol*, to the City of Cologne Museum, Cologne, West Germany, for *Westkunst*; David Milne, *The Blue Rocker* and *Attic*, to *David Milne: The New York Years*, organized by the Edmonton Art Gallery; J. P. Riopelle, *Composition 1951,* to *Jean Paul Riopelle* at the Musée de Quebec; Rene Magritte, *L'Anniversaire* to Glenbow Museum, Calgary, for *Four Modern Masters: De Chirico, Magritte, Ernst and Miró*; Richard Diebenkorn, *Women Outside*, to *Realism and Realities: The Other Side of American Painting 1940-1960* by Rutgers University Art Gallery; Paul Nash, *Landscape with Crescent Moon*, to Grey Art Gallery, New York University, for *A Sense of Place: The Paintings of Edward Burra and Paul Nash*; twelve Old Master prints to

Richard Serra (American, 1939–), *Untitled (D-48)*, 1974; oil paintstick on paper, 279.4 x 614.7 cm. Gift of Mr. and Mrs. Roger Davidson, Harris Davidson and Mathew Davidson in memory of Harry Davidson, 1981.

McMaster University Art Gallery, Hamilton, for *Thanatopsis: Images of Death in the Graphic Arts*; Peter Kolisnyk, *Extension No. 102* and *Extension No. 86* to The Gallery/Stratford for *Peter Kolisnyk/Drawings*; and Fritz Brandtner, *Sixteen Islands Lake # 1* and *The Riders* to *Fritz Brandtner* by the Agnes Etherington Art Centre, Kingston.

This year has been one of exceptional acquisitions for the Reference Library, due largely to the continuing generosity of its donors. We acquired the *catalogue raisonné*, in thirty-one volumes, of the works of Picasso by Christian Zervos as a gift from Mr. Charles Tabachnick. Mr. Fred Schaeffer donated two limited deluxe editions of the work of A. J. Casson, *Elora and Salem* and *Watercolours*. With funds from the Trier-Fodor Foundation we were able to purchase the British Museum *Catalogue of Political and Personal Satires* in eleven volumes. The library is indebted as well to Miss Sybille Pantazzi, Professor Stephen Vickers, the Legislative Library, the Library of the Ontario College of Art, and many others for donations of books.

Major purchases have included the *First Supplement* to the *Catalogue of the Library of the National Gallery of Canada* in six volumes, the Uffizi Gallery *Catalogo Generale*, the third edition of Bénézit's *Dictionnaire des peintres, sculpteurs . . .*, the *Burlington Magazine* volumes 1-37 1903-1920 on microfiche, and the authors' index to the University of Toronto Library catalogue on microfiche.

Complete restoration of twenty-one works of art was carried out and another seventeen works in the collection were cleaned and varnished. In addition 272 works on paper were matted as well. As well as work done on Gallery exhibitions, collections, and long-term loans, it is estimated that 445 hours of conservation work, advice, and examination were done for Art Rental, Extension Services, and The Grange.

Photography of works of art for acquisition records, exhibitions, archives, catalogue publications, and reproduction uses continued. During the year 975 works of art were photographed and 6,100 photo prints were issued. The program that supplies teaching slides of the Permanent Collection and the Gallery's major exhibitions sold over 11,500 slides.

In July 1981, a new Technical Services Department was formed from the combined operations of the two departments that had served Curatorial and Extension Services needs.

EDUCATION

During a year of reduced budgets the departments of the branch carried on high quality programs of tours and studio experiences for some 31,000 students booked for School Visits. New orientation programs were produced for special exhibitions and several events were related to the Year of the Disabled. A number of services were converted to cost-recoverable operation and had a very successful year. A continuing emphasis on development of adult public support and interpretation led to publication of more information sheets, brochures, and taped tours. Volunteers carried on the majority of gallery talks and adult tours, while the Elementary and Secondary departments and Audio-Visual Centre all received significant help from volunteers.

Sunday Films and noon-hour art films represented the area of cinematic programming. The main software creations from Media Productions were a documentary on Jock Macdonald and the first two of four slide-tape kits on Canadian art in the Gallery's collection. The continuing education field expanded in art-history courses and Activity Centre studio courses. The Gallery School carried on its traditional children's classes, which were booked to capacity. The popular drop-in facility, *Hands On*, functioned on Sundays and during summer and winter breaks. The Secondary Level department mounted another successful educational installation in Gallery E, with a supporting slide-tape program and teacher's instructional package. Student art teachers from the University of Toronto and Queen's University faculties of education were given experience. Training and internships for University of Toronto museology students were also provided.

VOLUNTEER PROGRAMS

The Gallery continues to have one of the finest volunteer organizations in the museum world. The various projects and on-going activities of the volunteers are more important to the Gallery than ever before.

This year has been, for the Volunteer Committee, one of consolidation and expansion. Accepting sixty-seven new members at the 1981 Annual Meeting brought membership to a record 414, a challenge in itself. No less a challenge was the placement and administration of over 200 Gallery volunteers in many areas throughout the Gallery. The 300 exhibition volunteers who worked during this year's two major exhibitions, *German Masters* and *Gauguin to Moore*, were recruited and administered by the Volunteer Committee.

Of the *Gauguin to Moore* exhibition volunteers, over half were Shawabties during the *Treasures of Tutankhamun* in 1979, over one-third worked for all five major exhibitions *(Tutankhamun, Turner, van Gogh, German Masters* and *Gauguin to Moore)* and all had been volunteers for at least one other of these exhibitions. If statistics tell the story, volunteerism at the Art Gallery of Ontario is not only alive and well, but building a strong supportive corps willing and ready to help when needed.

March 15, 1982, marked the first anniversary of the Volunteer Committee operation of The Grange. This historic house opened six days a week, was fully booked for school tours, ran an Education Program for its volunteers, and completed two series of lectures for the public. New flyers were created and distributed and sales continued of John Lownsbrough's book, *The Privileged Few*, which tells the story of the people who lived in The Grange.

The ongoing retail operations of the Volunteer Committee, the Reproduction Shop, and Jewellery Shop functioned six days and two evenings a week throughout the year, as did the Art Rental Service. The Reproduction Shop published three reproductions from the collection: A. Y. Jackson's *Maple and Birches* (1915), and two Robert Holmes watercolours, *Flowering Cactus* and *Cardinal Flower I*. The Jewellery Shop featured an Artist of the Month in its continuing program supporting and selling the work of Canadian artist-jewellers. Both retail operations reported excellent sales at the end of the calendar year, unlike many small (and large) businesses this year. Art Rental Service had two special exhibitions this year, *Art for Business' Sake* and *Artful Giving*. Every month there was a new hanging in the exhibition gallery and twice new artists' works were assessed for inclusion in the collection of over 800 works in Art Rental's care.

The Volunteer Committee organized successful Art Tours to Bath and Oxford, New York, Vienna/Prague/Budapest, and California. Gallery Hoppings went to Detroit and Windsor

for two days and six other one-day trips visited Buffalo and centres in and around Toronto.

Gallery Membership programs continued to attract ever-increasing numbers. Many of the monthly Special Evenings for Members were repeated because of the demand for tickets. Art in the Morning and Art and Apéritif were regularly scheduled events for Gallery members. Volunteers staffing the Membership Desk in the lobby accepted new and renewed Memberships.

While the Communication Committee carried the message about ongoing projects of the Volunteer Committee to the public through a successful drive for increased publicity, the Community Relations Committee interacted with representatives of the Boroughs' Arts Councils and took word of Gallery activities to larger numbers of people.

To those who visited the Gallery, the volunteer docents gave twice-daily tours of the collections, Tuesday through Friday. Docents also conducted all adult tours, including special bookings, led Art and Apéritif every Thursday, did extra touring during the *Gauguin to Moore* exhibition and worked with ROM docents during *The Arts of Italy in Toronto Collections*.

With funds designated in 1977 for purchase of a Canadian historical work, A. Y. Jackson's *Maple Woods, Algoma* (1920) was purchased last June. Volunteer Committee funds also assisted with the purchase of two major works: Brancusi's *The First Cry* (c. 1914-15) and Miró's *Untitled* (1926).

The Junior Committee's new project, the Art Cart, was enthusiastically accepted by children of all ages, who were able to purchase from it art-related merchandise for under five dollars. The Junior Committee also undertook an ambitious education program for themselves this year.

The two-day Christmas Festival held early in December was a great success. The enthusiastic cooperation of large numbers of staff and volunteers provided many activities, including cooking demonstrations, movies, story-telling, special tours, and Christmas music. All departments donated prizes for hourly lucky draws.

The net profits from the ongoing projects of the Volunteer Committee will continue to support The Grange, as well as the acquisition of works of art.

IN CONCLUSION

This report would not be complete without an expression of gratitude directed toward the members of the Board of Trustees and the chairmen and members of the many committees and sub-committees of the board for their efforts on so many fronts. Mr. George Gilmour, President of the board for the past two years, steps down from the presidency this year, and I would like to thank him for his unfailing support and encouragement. The special interest that he took in the staff as individuals and in their welfare was particularly appreciated. The Volunteer Committee and Gallery volunteers deserve special mention for their unflagging commitment to their many projects, and especially for their essential contribution with regard to the visitor-handling operations during the *German Masters* and *Gauguin to Moore* exhibitions. For the staff, this has been a particularly challenging year as they struggled to find innovative ways to maximize levels of service with, in many cases, dramatically reduced budgets. In my estimation, they met that challenge very successfully and I salute their efforts and continuing dedication to this institution.

WILLIAM J. WITHROW,
Director

A. Y. Jackson (Canadian, 1882–1974), *Maple Woods, Algoma*, 1920; oil on canvas, 63.5 x 81.5 cm. Purchased with funds raised in 1977 by the Volunteer Committee (matched by Wintario) to celebrate the opening of the Canadian Wing.

APPENDIX A

List of Acquisitions

The following additions to the collection of the Art Gallery of Ontario were made during the past fiscal year. The Gallery wishes to express its gratitude to the individuals and companies who made these acquisitions possible. Works are listed in order of date of acquisition.

GIFTS OF WORKS OF ART

Artist	Description	Name of Donor
Williamson, Curtis (Canadian, 1869–1944)	*Untitled Landscape*, c. 1915 oil on board	Mr. and Mrs. M. H. Rapp
Lismer, Arthur (Canadian, 1885–1969)	*Design for a Painted Screen*, c. 1919 oil on board	Mrs. Marjorie Lismer Bridges
	Herbert Stanfield, Ontario College of Art, c. 1923 charcoal on board	Mrs. Marjorie Lismer Bridges
	Rock, Georgian Bay Island, 1939 watercolour and pencil on paper mounted on board	Mrs. Marjorie Lismer Bridges
	Illustration for "La Grosse Maladie", c. 1952 ink on paper	Mrs. Marjorie Lismer Bridges
	Unidentified Book Illustration ink, charcoal, and graphite on paper	Mrs. Marjorie Lismer Bridges
Jackson, A. Y. (Canadian, 1882–1974)	*Assisi*, 1912 oil on canvas	Professor and Mrs. Wm. O. Fennell
MacDonald, J.E.H. (Canadian, 1873–1932)	*The Noon Hour*, 1911 oil on board	Jack Chipman
Kupecky, Jan (b. Bohemia, d. Germany, 1667–1740)	*Preparatory Study for 'Self-Portrait with Son Christian Johann Friedrich,'* c. 1725 oil on canvas mounted on cardboard	Dr. and Mrs. J. L. Uvira
Thomson, Tom (Canadian, 1877–1917)	*Design for a Stained Glass Window, Havergal College*, c. 1908 watercolour, pen and ink on paper	Allan Manford
Millard, Charles Stuart (Canadian, 1837–1917)	*A Bit of the Moors, England*, c. 1885 watercolour on paper	Dr. and Mrs. J. M. Goodman
	Falls of Minnil, Scotland, c. 1885 watercolour and pencil on paper	Dr. and Mrs. J. M. Goodman
Reppen, Jack (Canadian, 1933–1964)	*Five Musicians*, c. 1959 oil on masonite	Dr. and Mrs. David Shaul
	Beauty Contest, 1960 oil on gesso on board	Dr. and Mrs. David Shaul
	The Jester, 1962 collage on masonite	Dr. and Mrs. David Shaul
Rauschenberg, Robert (American, 1925–)	*Mule*, 1974 transfer print on cloth	David and Marilyn Conklin
Drake, William A. (Canadian, 1891–1979)	*War at Home — Forging*, 1918 oil on canvas	Artist's family
	Moulin Havigné, Veaux-Belgique, c. 1928 etching	Artist's family

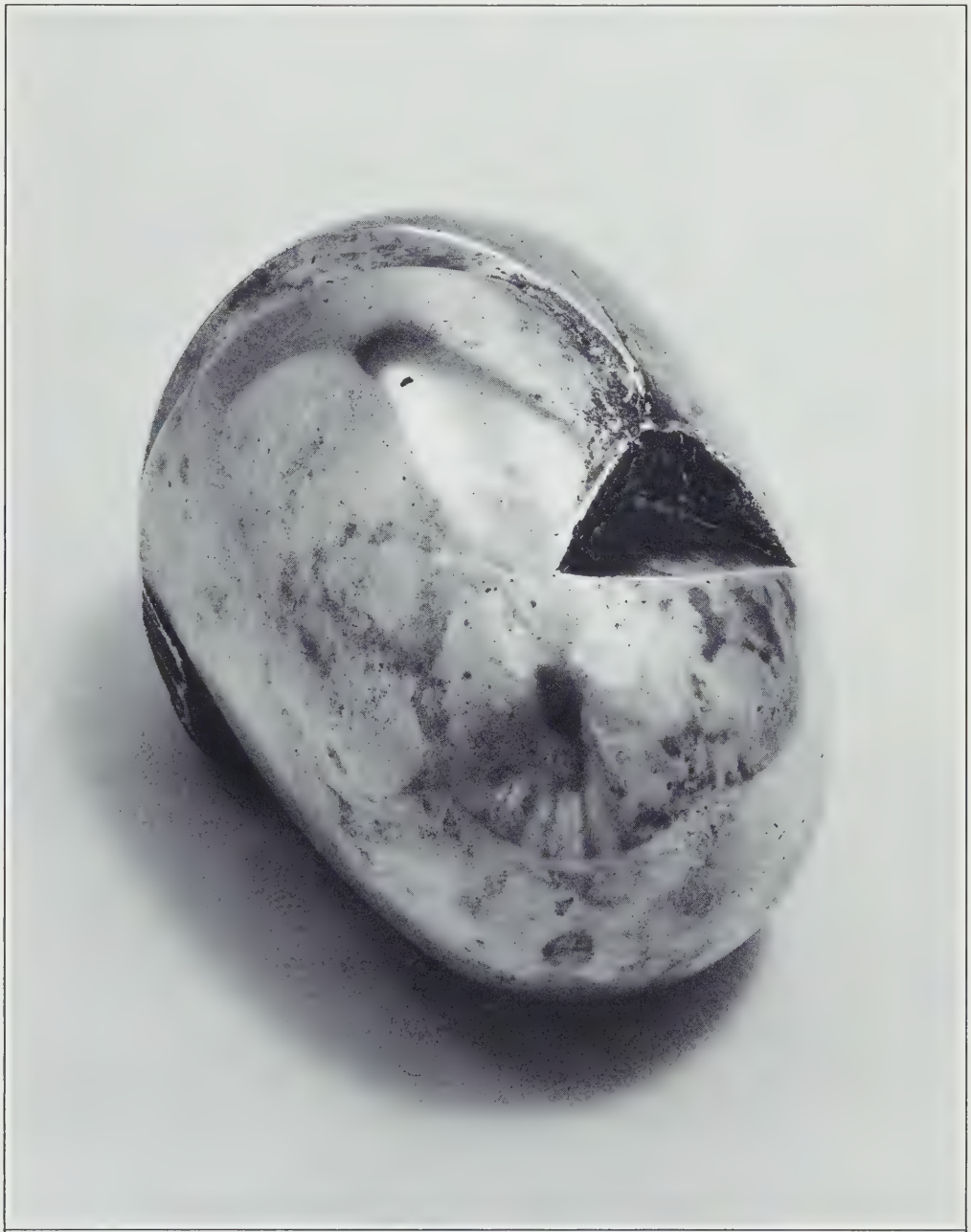
Artist	Description	Name of Donor
Rockburne, Dorothea (American, b. Canada 1934-)	*Locus #4*, 1972 relief etching and aquatint	Anonymous
Delaunay, Sonia (1885-1979) (b. Russia)	*Simultané* playing cards — 2 decks with 55 cards each	Miss Sybille Pantazzi
White, Robert (British, 1645-1704)	*George Villiers, 2nd Duke of Buckingham* engraving	Mr. and Mrs. Charles A. Hagen
Moncornet, Balthasar (French, 1600-1668)	*Francois I* engraving	Mr. and Mrs. Charles A. Hagen
Agam (Israeli, 1928-)	*Espace Agam* set of 10 silkscreens in 2 folios of 5	Mr. and Mrs. Neville Burston
Caulfield, Patrick (British, 1936-)	*Set of 6 silkscreens*, 1973	Mr. and Mrs. Neville Burston
	The Poems of Jules Laforgue, 1973 22 screenprints and book	Mr. and Mrs. Neville Burston
	Set of 6 screenprints, 1975	Mr. and Mrs. Neville Burston
Frink, Elizabeth (British, 1930-)	*Chaucer's Canterbury Tales*, 1972 set of 19 etchings	Mr. and Mrs. Neville Burston
Phillips, Peter (British, 1939-)	*Custom Print III,* 1965 lithograph	Mr. and Mrs. Neville Burston
Proctor, Patrick (British, 1936-)	*Five Figures by the Sea*, 1962-3 oil on canvas	Mr. and Mrs. Neville Burston
	Monkey in a Blue Shirt, 1964 oil on canvas	Mr. and Mrs. Neville Burston
Riley, Bridget (British, 1931-)	*Portfolio of 5 screenprints*, 1971	Mr. and Mrs. Neville Burston
	Nineteen Greys, 1968 set of 4 screenprints with frontispiece	Mr. and Mrs. Neville Burston
	Coloured Greys, 1972 set of 3 screenprints	Mr. and Mrs. Neville Burston

George Townley Stubbs (British, 1756-1815), *Bulls Fighting,* 1788; mezzotint, 50.2 x 65.3 cm. Gift of Norcen Energy Resources Ltd. 1981.

Artist	Description	Name of Donor
Vasarely, Victor (French, 1908-)	*Suite Descartes*, 1953 set of 22 screenprints/lithographs, one glass and aluminum box, one aluminum sculpture	Mr. and Mrs. Neville Burston
British Artists	*Mark Rothko Memorial Trust* Portfolio of 13 original prints by British Artists	Mr. and Mrs. Neville Burston
Paolozzi, Eduardo (British, 1924-)	*Universal Electronic Vacuum*, 1966 set of 10 silkscreen prints	Mr. and Mrs. Neville Burston
Janssen, Horst (German, 1929-)	*Les Bras*, 1970 set of 10 etchings with frontispiece	Mr. and Mrs. Neville Burston
Nicholson, Ben (British, 1894-1982)	*Bird's Eye*, 1966 etching	David and Marilyn Conklin
	Shapes, 1962 etching	David and Marilyn Conklin
	Lucca, 1962 etching	David and Marilyn Conklin
	Olympic Fragment, 1965 etching	David and Marilyn Conklin
Sonnier, Keith (American, 1941-)	*Lit Circle #2*, 1971 red neon and glass	Mr. and Mrs. Roger Davidson, Harris Davidson and Mathew Davidson
Judd, Donald (American, 1928-)	*Untitled*, 1974 copper and ultramarine enamel on aluminum	Mr. and Mrs. Roger Davidson, Harris Davidson and Mathew Davidson
Heizer, Michael (American, 1944-)	*Window*, 1974 silicone sand-blasted on 1/4" glass	Mr. and Mrs. Roger Davidson, Harris Davidson and Mathew Davidson
Serra, Richard (American, 1939-)	*Untitled (D-48)*, 1974 oil paintstick on paper	Mr. and Mrs. Roger Davidson, Harris Davidson and Mathew Davidson
Harris, Robert (Canadian, 1849-1919)	*Woman with Paint Brush*, 1910 oil on canvas	Vivian and David Campbell
Harris, Lawren (Canadian, 1885-1970)	*Laurentian Village*, 1908 (recto) oil on panel	Mrs. Doris Huestis Mills Speirs
Mills, Doris Huestis (Canadian, 1894-)	*By Canoe Lake, Algonquin Park*, c. 1932 (verso) oil on panel	Mrs. Doris Huestis Mills Speirs
Rowlandson, Thomas (British, 1756-1827)	45 hand-coloured etchings	J. T. Johnson
Cruikshank, George (British, 1792-1878)	Cruikshanks Illustrations 3 Books, coloured lithographs	Dr. Gilbert Bagnani
	The Fox and the Goose, or Boney Broke Loose! hand-coloured etching	Dr. Gilbert Bagnani
Heemskerck, Maarten van (after) (Dutch, 1498-1574)	*The Vicissitudes of Human Things* 8 plates and frontispiece engravings	Dr. Gilbert Bagnani
Rowlandson, Thomas (British, 1756-1827)	*John Bull Making Observations on the Comet* etching	Dr. Gilbert Bagnani
Various	*Vanity Fair Prints* 111 individual prints of various personalities mostly of the 1880s and 1890s	Dr. Gilbert Bagnani
Ward, Charles Caleb (Canadian, 1831-1896)	*Indian Hunter*, 1891 oil on canvas	Mr. and Mrs. Harold Groves
Morrice, James Wilson (Canadian, 1865-1924)	*The Beach, St. Malo*, c. 1900 oil on canvas	Bequest of David R. Morrice

Artist	Description	Name of Donor
Trier, Walter (b. Prague, 1890- d. Collingwood, 1951)	*The Big Three* 9 watercolours	Mr. and Mrs. N. Fodor
	Conference of the Animals 80 illustrations in colour	Mr. and Mrs. N. Fodor
	Fridolins Harlekinder 13 watercolours	Mr. and Mrs. N. Fodor
	Dolls' Land 28 illustrations	Mr. and Mrs. N. Fodor
	"Toys" 36 illustrations for SPIELZEUG	Mr. and Mrs. N. Fodor
	Singing Together 31 watercolours	Mr. and Mrs. N. Fodor
	Bergmann's Bunte Bücher 29 watercolours	Mr. and Mrs. N. Fodor
Agar, J. S. (British, 1776-1858)	*Mrs. Duff*, 1807 colour stipple engraving	Rheta and Gordon Conn
Raphael, William (Canadian, 1833-1914)	*Pointe Claire, Quebec*, 1880 oil on canvas	Anonymous
Jackson, A. Y. (Canadian, 1882-1974)	*Country Road, Alberta*, c. 1954 oil on panel	Dr. Naomi Jackson Groves
	Alberta Rhythm, 1949 pencil on paper	Dr. Naomi Jackson Groves
	Green Winter in Brittany, 1911-12 oil on panel	Dr. Naomi Jackson Groves
	Houses in Old Toronto, no. 1, 1914 pencil on paper	Dr. Naomi Jackson Groves
	Houses in Old Toronto, no. 2, 1914 pencil on paper	Dr. Naomi Jackson Groves
	Cattle Auction, Williams Lake, B.C., 1945 pencil on paper	Dr. Naomi Jackson Groves
Fantin-Latour, Henri (French, 1836-1904)	*Flowerpiece*, 1888 oil on canvas	Bequest of Dorothy P. Munroe
Hayman, Patrick (British, 1915-)	*Ship of Fools*, 1978 oil on canvas	Peter Millard
Various	16 prints	Anonymous
Berczy, William von Moll (Canadian, 1748-1813)	*An Official* oil on paper glued to wood	John Andre
Morrice, James Wilson (Canadian, 1865-1924)	*Fête, St. Cloud*, c. 1913 oil on canvas	Bequest of F. Eleanore Morrice
Richier, Germaine (French, 1904-1959)	*La Feuille* (The Leaf) bronze	Mrs. O. D. Vaughan
MacDonald, J. E. H. (Canadian, 1873-1932)	*Design and Working Drawing of Heraldic Medallion for Art Gallery of Toronto to be made in glazed terra cotta*, 1925 watercolour on paper	Wentworth D. Walker

Artist	Description	Name of Donor
Rouault, Georges (French, 1871-1958)	*Automne*, 1936-38 coloured aquatint	Walter Carsen
	Le Christ en Croix, 1936 colour aquatint	Walter Carsen
Picasso, Pablo (Spanish, 1881-1973)	*Nu assis entouré d'esquisses de bêtes et d'hommes*, (Plate No. x from *Le Chef d'oeuvre inconnu d'Honore de Balzac*, ed. 1931) etching	Walter Carsen
Chagall, Marc (Russian, 1887-)	*Peintre à la Tour Eiffel*, 1957 lithograph	Walter Carsen



Constantin Brancusi (Rumanian, 1876-1957), *The First Cry*, c. 1914-15; polished bronze, edition of three, L. 17.3 cm. Purchased with assistance from the Volunteer Committee Fund, 1981.

WORKS OF ART PURCHASED WITH SPECIAL FUNDS

Artist	Description	Donor
Smithson, Robert (American, 1938-1973)	*Glass Strata,* 1969 25 one-inch sheets of glass	Purchased with assistance from the Junior Committee Fund
Corot, Jean Baptiste Camille (French, 1796-1875)	*Environs de Rome*, 1866 etching	Touche, Ross & Co.
Jacque, Charles-Emile (French, 1813-1894)	*Troupeau de vaches* etching	Touche, Ross & Co.
	Hôtellerie etching	Touche, Ross & Co.
	Crépuscule poetique lithograph	Touche, Ross & Co.
Stubbs, George Townley (British, 1756-1815)	*Bulls Fighting*, 1788 mezzotint	Norcen Energy Resources Ltd.
	Horses Fighting, 1788 mezzotint	Norcen Energy Resources Ltd.
Jackson, A. Y. (Canadian, 1882-1974)	*Maple Woods, Algoma*, 1920 oil on canvas	Volunteer Committee (matched by Wintario)
Various Artists	*La Caricature* — A collection of 53 original lithographs, Paris 1832-33	Trier-Fodor Foundation
Egerton, D. T. (British, ?-1842)	*The Finishing Bore* etching, aquatint and hand-colouring	Trier-Fodor Foundation
	Intemperance, 1823 colour aquatint	Trier-Fodor Foundation
Gillray, James (British, 1757-1815)	*The Death of the Great Wolf*, 1795 hand-coloured etching	Trier-Fodor Foundation
Cotman, Miles Edmund (British, 1810-1858)	*Cottage Interior* watercolour	Gift in memory of Andrew A. Kinghorn
Keene, Charles Samuel (British, 1823-1891)	*Mr. Caudle having come home a little late declares henceforth he will have a key* watercolour	Trier-Fodor Foundation
Cruikshank, Isaac Robert (British, 1789-1856)	*Exquisite Dandies*, 1818 hand-coloured etching	Trier-Fodor Foundation
Earlom, Richard (British, 1743-1822)	*The Storyteller*, 1768 mezzotint	Trier-Fodor Foundation
Anonymous (British, 18th century) (after John Collet)	*Miss Too Much for Him, or John Not Master of Sixteen Stone*, 1779 mezzotint	Trier-Fodor Foundation
Various Artists	24 etchings	Trier-Fodor Foundation
Wegman, William (American, 1942-)	*Floor Piece*, 1980 polacolour (polaroid)	Mr. and Mrs. Morton H. Rapp
Brancusi, Constantin (Rumanian, 1876-1957)	*The First Cry*, c. 1914-15 polished bronze (Edition of 3)	Purchased with assistance from the Volunteer Committee
Miró, Joan (Spanish, 1893-)	*Untitled*, 1926 oil on canvas	Purchased with assistance from the Volunteer Committee

Artist	Description	Donor
Kirton Douglas (Canadian, 1955-)	*Shallow Stage,* 1981 oil on canvas	Purchased with assistance from The Canada Council Art Bank
Cadieux, Genevieve (Canadian)	*Illusion No. 6,* 1981 photographic emulsion on plexiglass, pigments, neons	Purchased with assistance from The Canada Council Art Bank
Martin, Ron (Canadian, 1943-)	*Untitled No. 47,* 1981 acrylic on canvas	Purchased with assistance from The Canada Council Art Bank
Poldaas, Jaan (Canadian, 1948-)	*Red, White, Black Entropy,* 1981 enamel paint on hardboard	Purchased with assistance from The Canada Council Art Bank
Rabinowitch, Royden (Canadian, 1943-)	*Ten Right Limits Added to a Developed 6 Manifold No. 5, Series 4,* 1976 coloured pencil and ink on architectural vellum tracing paper (2 sheets)	Purchased with assistance from The Canada Council Art Bank

WORKS OF ART PURCHASED WITH THE PROCEEDS OF THE ANNUAL GIVING FUND AND THE ART GALLERY OF ONTARIO FOUNDATION

Artist	Description
Weiner, Lawrence (American, 1940-)	*MANY THINGS BROUGHT FROM ONE CLIMATE TO ANOTHER TO MAKE A GROUPING OF THINGS NOT RELATED TO THE CLIMATE AT HAND, 1981*
Salviati, Francesco (Italian, 1510-1563)	*Pièta* black chalk, pen and brown ink and wash, heightened with white
Becher, Bernhard & Hilla (German: Bernhard 1931-, Hilla 1934-)	*Watertowers (Typology)*, 1980 9 black and white photographs
MacLeod, Pegi Nichol (Canadian, 1904-1949)	*Bank Street Bridge*, c. 1930 oil on panel
FitzGerald, Lionel LeMoine (Canadian, 1890-1956)	*At Silver Heights*, 1931 oil on canvas on board
Harris, Robert (Canadian, 1849-1919)	*Portrait of a Workman*, c. 1885 watercolour on paper
Penn, Irving (American, 1917-)	*David Smith, Bolton Landing* Print: 1979; Photo: c. 1965 Platinum-palladium, Rives paper on aluminum
General Idea (formed in Toronto, 1968)	*Colour Bar Lounge*, 1979 mixed media composed of 2 units
McEwen, John (Canadian, 1945-)	*The Distinctive Line Between One Subject and Another*, 1980 flame-cut plate steel
Rabinowitch, David (Canadian, 1943-)	*Eight-Sided Pipe in Two Sheets*, 1967 mild steel blued
Rabinowitch, Royden (Canadian, 1943-)	*5 Right Limits Added to a Developed 6 Manifold,* 1981 sand blasted steel
Singleton, Becky (Canadian, 1952-)	*Six Projections*, 1981 Six 16 mm black-and-white silent films
Baxter, Iain (Canadian, 1936-)	*Reflected Landscape*, 1968, assembled 1981 2 parts: (a) map; silver print, hand-tinted; watercolour and pencil on paper (b) Cibachrome transparency

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have examined the balance sheet of the Art Gallery of Ontario (the Gallery) as at March 31, 1982 and the statement of financial activities for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as we considered necessary in the circumstances.

In our opinion, these financial statements present fairly the financial position of the Gallery as at March 31, 1982 and the results of its financial activities for the year then ended in accordance with the accounting principles described in Note 1 to the financial statements applied on a basis consistent with that of the preceding year.

Toronto, Canada
May 11, 1982

Clarkson Gordon
Chartered Accountants

Art Gallery of Ontario
(Incorporated under the laws of Ontario as a Corporation without share capital)

Balance Sheet

March 31, 1982 (with comparative figures as at March 31, 1981) (in thousands of dollars)

	General Funds			Capital Funds				
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	1982 Total	1981 Total
Assets								
Cash and short-term investments	$ 895	$ 89	$ 73	$ 558	$372	$557	$2,544	$2,773
Accounts receivable	290	48	19	406	30	46	839	821
Interfund receivable (payable)	(272)	(61)	(109)	424	(96)	114		
Inventory		29	136		119		284	277
Prepaid expenses	20		3				23	24
Works of art, at nominal value				1			1	1
Fixed assets, at nominal value						1	1	1
	$ 933	$105	$122	$1,389	$425	$718	$3,692	$3,897
Liabilities and Fund Balances								
Liabilities:								
Accounts payable and accrued liabilities	$ 844	$ 55	$ 12	$ 183	$ 94	$ 7	$1,195	$1,839
Deferred revenue	163					11	174	103
	1,007	55	12	183	94	18	1,369	1,942
Fund balance (deficit):								
General	(74)	50	110				86	39
Acquisition and Volunteer				1,206	331		1,537	1,466
Gallery extension and repair						520	520	306
Grange						180	180	144
	(74)	50	110	1,206	331	700	2,323	1,955
	$ 933	$105	$122	$1,389	$425	$718	$3,692	$3,897

On behalf of the Board:

Trustee — George W. Gilmour

Trustee — Valentine N. Stock

(See notes to Financial Statements)

Statement of Financial Activities

Year ended March 31, 1982 (with comparative figures for 1981) (in thousands of dollars)

	General Funds			Capital Funds				
	Operating	Dining Services	Book Shop	Acquisition	Volunteer Activities	Building	1982 Total	1981 Total
Revenue (Note 3):								
Provincial	$4,828					$245	$ 5,073	$ 4,653
Federal	586			$ 10			596	424
Municipal	350						350	315
Donations, grants, bequests and investment income	290	$ 14	$ 18	1,837	$ 63	125	2,347	1,367
Annual membership fees	556						556	517
Other fees, admissions and miscellaneous revenue	597	725	688	16	689	2	2,717	3,390
The Art Gallery of Ontario Foundation (Note 2)				404			404	317
Admissions — special exhibits	72						72	1,214
	7,279	739	706	2,267	752	372	12,115	12,197
Expenditures:								
Administration, maintenance and security	3,661	451	221	4	159	2	4,498	4,417
Curatorial, extension services and exhibitions	2,557						2,557	3,438
Education	828						828	934
Membership	225						225	243
Cost of goods sold		265	469		399		1,133	1,277
Accession of art for collection (Note 5)				2,381			2,381	1,520
Building costs incurred (Note 6)						125	125	218
	7,271	716	690	2,385	558	127	11,747	12,047
Excess (deficiency) of revenue over expenditures for the year	8	23	16	(118)	194	245	368	150
Transfers between funds				110	(115)	5		
Gifts from the Art Gallery of Ontario Foundation								370
Net change in fund balance during the year	8	23	16	(8)	79	250	368	520
Fund balance (deficit), beginning of year	(82)	27	94	1,214	252	450	1,955	1,435
Fund balance (deficit), end of year	$ (74)	$ 50	$110	$1,206	$331	$700	$ 2,323	$ 1,955

(See notes to Financial Statements)

Notes to Financial Statements

March 31, 1982

1. Summary of significant accounting policies

The financial statements of the Art Gallery of Ontario (the Gallery) present the financial position and results of activities within the framework of the accounting policies summarized below:

(a) *Fund Accounting*

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with activities or objectives as specified by the donors or in accordance with the directives issued by the Board of Trustees. Transfers between the funds are made when approved. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day operating transactions of the Gallery's activities. During the year The Gallery Shop was renamed The Book Shop.

(ii) The capital funds are comprised of funds which are not available to meet operating expenditures. The Acquisition fund is primarily for the purchase of art and includes, at a nominal value of $1,000, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Volunteer Activities Fund (including Art Rental Service, Jewellery Shop, Reproduction Shop, and other activities) is operated by the Volunteer Committee and is primarily for the purchase of art or other items of a capital nature. The Building Fund includes amounts that are designated to finance expansion of the Gallery's facilities and major repairs.

(b) *Basis of Financial Statements*

The financial statements of the Gallery have been prepared generally on the accrual basis except that:

(i) funds used to acquire works of art and completed facilities are accounted for as expenditures and depreciation on Gallery facilities is not provided.

(ii) annual membership fees are included in revenue as received.

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year. It does not present the results of operations or the net income or loss for the year as would a commercial statement of profit and loss.

(c) *Investments*

Investments are carried at cost in the absence of any evidence of permanent impairment of value. Any gains on sale of investments are recorded at the date of sale or maturity and represent the difference between the net proceeds and the carrying value of the investment.

(d) *Inventories*

Inventories of materials and supplies used in the Gallery's services and activities are valued at the lower of cost and net realizable value.

(e) *Works of art*

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for nominal carrying value. The value of art acquired by gift during the year, is included in the statement of financial activities as donations revenue at appraised value, as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) *Fixed assets*

The land, buildings and equipment used by the Gallery are the property of the Gallery. The value of fixed assets has been excluded from the balance sheet except for nominal carrying value. Accordingly, no depreciation is recorded in the accounts. Construction costs incurred during major expansion programs are accumulated in the building fund, then, upon completion of the programs, are written off to the building fund balance.

(g) *Pension plan*

The Gallery maintains a pension plan providing retirement and death benefits to all its employees. The costs of the Gallery pension plan are expensed in the year premiums or required fundings are payable (see also Note 4).

(h) *Grants*

Grants are included in the statement of financial activities in the year in which the designated program is carried out. Details of grants earned during the year are set out in Note 3(a).

(i) *Province of Ontario Financing*

In 1971, the Province of Ontario agreed to provide the Gallery $12,750,000 over ten years for the expansion of Gallery facilities and the entire amount was received by March 31, 1978. The Gallery issued $12,250,000 of debentures to the Ontario Universities Capital Aid Corporation for a portion of the amounts received from the province. Payments of debenture principal and interest are to be made by the Treasury Department of the Province of Ontario on behalf of the Gallery. As it is expected the Province of Ontario will continue to make these grants, the outstanding debentures of $11,130,000 at March 31, 1982 (1981 — $11,318,000) are not recorded as a liability and interest expense and the related grants are not recorded in the accounts.

(j) *Appropriations*

From time to time, the Trustees appropriate funds to be used for operations and capital costs in a future fiscal period, at which future time the appropriations are reversed and the costs are recorded in the accounts of the Gallery.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (Foundation) is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the endowment funds of the Gallery. Accordingly, the accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the Board of Trustees of the Foundation. During 1982, the Trustees of the Foundation approved a distribution of $404,000 from income (1981 — $317,000).

3. Revenue

(a) The Gallery received during the year, or carried forward from the previous year, the following gifts, grants, or other revenue:

	Year ended	
	1982	1981
Operating Fund		
Province of Ontario:		
Base operating	$ 4,737,000	$ 4,478,000
Experience '81	27,000	26,000
Outreach Ontario	31,000	32,000
Festival Ontario	33,000	24,000
Wintario (net)		70,000
Folk Art Treasures		23,000
Total Province of Ontario	4,828,000	4,653,000
Federal:		
National Museums of Canada		
Core funding	214,000	200,000
Training funding	14,000	
Total National Museums of Canada	228,000	200,000
Department of Communications	70,000	
Canada Council	252,000	201,000
External Affairs	36,000	23,000
Total Federal	586,000	424,000
Metropolitan Toronto	350,000	315,000
Operations:		
Donations, bequests and investment income	290,000	210,000
Annual membership fees	556,000	517,000
Other fees, admissions and miscellaneous revenue	597,000	766,000
Special exhibit admissions	72,000	1,214,000
Total Operating Fund	7,279,000	8,099,000
Dining Services	739,000	828,000
Book Shop	706,000	769,000
Acquisition Fund		
Works of art funds:		
Canada Council Art Bank	10,000	
Secretary of State (Cultural Property Export and Import Act)		7,000
Annual campaign, donations, bequests and investment income	880,000	664,000
Donated art	973,000	370,000
The Art Gallery of Ontario Foundation	404,000	317,000
Total Acquisition Fund	2,267,000	1,358,000
Volunteer activities	752,000	907,000
Building Fund		
Province of Ontario (Note 3(b))	245,000	
Donations, bequests and investment income	127,000	99,000
Wintario		7,000
Land sale		130,000
Total Building Fund	372,000	236,000
Total Revenue	$12,115,000	$12,197,000

(b) During the year the Gallery received $150,000 from the Ontario Ministry of Citizenship and Culture for major capital repair costs incurred during the year ended March 31, 1981. As well, the Gallery allocated approximately 2 per cent ($95,000) of the current base operating grant from the Province of Ontario to cover major capital repair costs on the basis that future base operating grants from the Province of Ontario will have 2 per cent included for such costs.

4. Pension Plan

The total pension fundings and expense for the year was $188,000 (1981 — $165,000). The actuarial valuation, prepared as of January 1, 1982, reported that the plan was fully funded.

5. Accession of Art for Collection

The value of gifted works of art included with donations in the statement of financial activities is $973,000 in 1982 (1981 — $370,000).

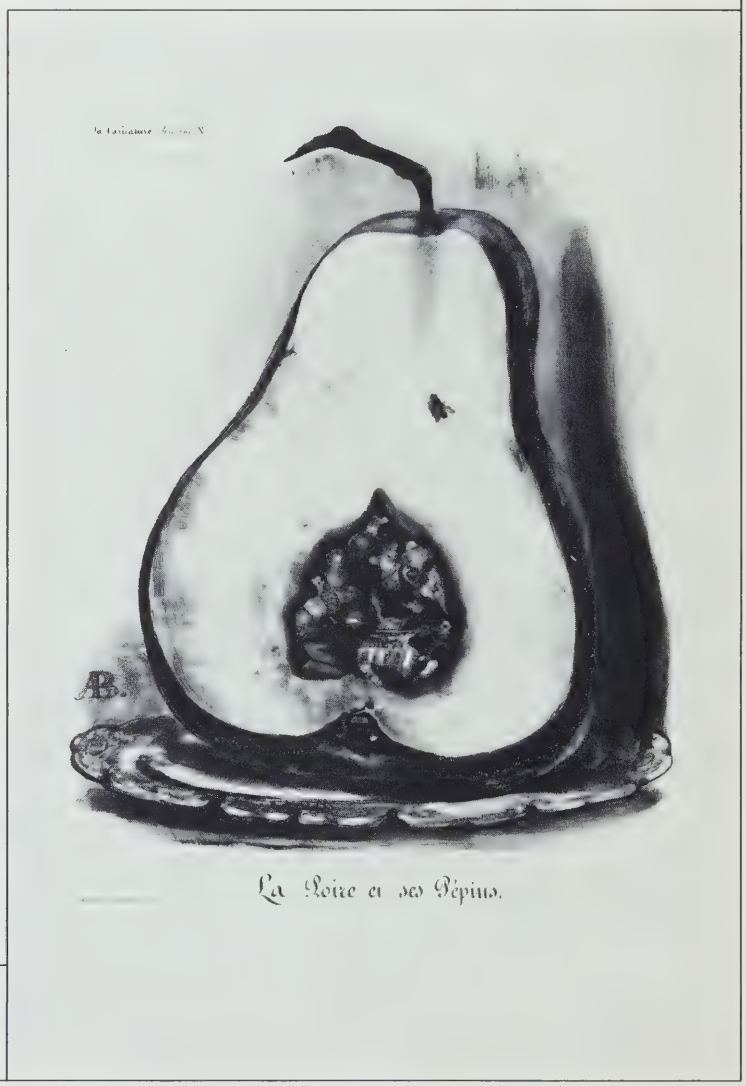
The cost of works of art purchased (1982 — $1,408,000; 1981 — $1,150,000), together with the value of art acquired by gift as indicated in the preceding paragraph, is reported as accession of art for collection.

6. Building Costs Incurred

During 1982, building alterations, repairs and costs for refurbishings totalling $125,000 (1981 — $218,000) were charged to the building fund balance. Equipment purchased is included in current operating expenditures (1982 — $178,000; 1981 — $143,000).

Artist	Description
Baxter, Iain (Canadian, 1936-)	*Six Fruit Trees with Painted Shadows*, 1968, assembled 1981 map; silver print, hand-tinted; watercolour, crayon and pencil on paper
	1/4 Mile Landscape, 1968, assembled 1981 silver prints, hand-tinted; map, and watercolour and pencil on paper (4 parts)
Heckel, Erich (German, 1883-1949)	*Landscape*, 1929 watercolour
Stubbs, George Townley (British, 1756-1815)	*A Horse Frightened by a Lion*, 1788 engraving
Fleischmann, A. (German, fl. 1726-1742)	*Die Auspfändung (Distraining for the Rent,)* set of six engravings
Raimbach, Abraham (British, 1776-1843)	*Distraining for the Rent*, 1824 etching
Potter, Paulus (Dutch, 1625-1654)	*Dappled Grey Frisian Horse*, 1652 etching
Kolisnyk, Peter (Canadian, 1934-)	*Extension No. 102*, 1981 pencil on stonehenge paper
	Extension No. 86, 1981 pencil on stonehenge paper
Drapell, Joseph (Canadian, 1940-)	*Continuous Presence*, 1981 acrylic on canvas
Chambers, Jack (Canadian, 1931-1978)	*Surrealist Composition*, 1960 oil on canvas
Coughtry, Graham (Canadian, 1931-)	*Untitled*, 1979 lithograph (32/40)
	Untitled, 1979 lithograph (32/38)
Markle, Robert (Canadian, 1936-)	*Untitled*, 1979 lithograph (16/16)
Howlin, John (Canadian, 1941-)	*Paracelsus Rising*, 1982 acrylic paint on canvas
Massey, John (Canadian, 1950-)	*Fee, Fie, Foe, Fumm*, 1981 mixed media
Rockburne, Dorothea (American, b. Canada 1934-)	*Musician Angel: Square Separated by Parallelogram*, 1979-81 watercolour on vellum (mounted on board)
Blake, Peter (British, 1932-)	*Studio Tack-board*, 1972 screenprint (60/100)
Wegman, William (American, 1942-)	*Baby Magic*, 1980 polacolour (polaroid)
	Ray Bat II, 1980 polacolour (polaroid)
Rockburne, Dorothea (American, b. Canada 1934-)	*Locus No. 3*, 1972 relief etching and aquatint
Long, Richard (British, 1945-)	*Sandstone Circles*, 1981 about 205 stones
Clark, Paraskeva (Canadian, 1898-)	*Muskoka View*, c. 1935 oil on canvas

Artist	Description
Surrey, Phillip (Canadian, 1910-)	*Summer Clouds near Orford Lake*, 1944 oil on masonite
Morrice, James Wilson (Canadian, 1865-1924)	*Beach Scene, Tangier*, c. 1912 oil and pencil on panel
Vicentino, Giuseppe Nicolo (Italian, first half of the 16th c.)	*The Death of Ajax* chiaroscuro woodcut on laid paper
Brockhurst, Gerald Leslie (British, 1890-)	*Portrait Study of a Young Girl*, 1916 black pen and ink and wash
Tiepolo, G. D. (Italian, 1726-1804)	*The Flight into Egypt* etching
Lucas, David (British, 1802-1881)	*Hadleigh Castle, near the Nore* mezzotint
Jackson, John Baptist (British, 1701-1777)	*Titiani Vecelii, Pauli Caliarii, Jacobi Robusti et Jacobi de Ponte, Opera Selectiora a Joanne Baptista Jackson Anglo Ligno Coelata et Coloribus Adumbrata*, 1745 a portfolio of 24 chiaroscuro woodcuts
Mortimer, John Hamilton (British, 1740-1779)	*Bardolph* and *Ophelia*, 1775 two etchings from a series of twelve Shakespeare Heads



Auguste Bouquet (French, 19th century), *La Poire et ses pépins (The Pear and its Seeds)*; hand-coloured lithograph, 52.1 x 35.5 cm. Purchase, 1981.

APPENDIX B

EXHIBITIONS

1981

April 4-May 10	*Elizabeth Ewart/Stephen Menzies/ Malcolm Rains*
April 4-May 17	*Jock Macdonald: The Inner Landscape*
April 18-July 12	*Recent Acquisitions of Master Drawings and Prints from the 17th to 20th centuries*
May 2-June 28	*Goodridge Roberts: Paintings from the Fifties and Sixties**
May 9-September 13	*Javanese Shadow Puppets and the English Punch (Trier-Fodor Foundation)*
May 23-July 12	*African Majesty: From Grassland and Forest*
June 6-July 19	*Spring Hurlbut/Ron Martin/John Massey/Beckey Singleton*
June 18-June 20	*Annual Gallery School Exhibition***
July 4-August 23	*J. W. Beatty 1869-1941*
July 18-September 20	*Eden Revisited: Graphic Works by German Romantic Artists*
July 18-August 30	*Selections from the Contemporary International Collection/Recent Acquisitions/Promised Gifts*
August 1-October 11	*German Masters of the Nineteenth Century: Paintings and Drawings from the Federal Republic of Germany*
August 18-September 13	*Selections from the Klamer Family of Inuit Art*
August 29-November 29	*Sculpture: A Closer Look***
September 12-November 8	*Robert Bordeau and Philip Pocock*
September 16-November 22	*From Sea Monsters to Sunflowers: Delft to Victorian Wall Tiles****
September 19-November 22	*Max Beckmann: Gesichter Portfolio**
October 3-December 6	*E. Haanel Cassidy: Photographs 1933-45*
November 5-December 3	*Recent Works from the Lucy McCormick School***
November 7-January 3, 1982	*Gauguin to Moore: Primitivism in Modern Sculpture*
November 21-January 24, 1982	*Selections from the Contemporary International Collection*
November 25-February 28, 1982	*Bartlett's Canada* II****
December 19-February 14, 1982	*The Arts of Italy in Toronto Collections 1300-1800*
December 5-February 21, 1982	*Toronto: The Artist and the City***

1982

January 23-March 7	*Gershon Iskowitz: A Retrospective*
February 6-March 28	*Baxter²: Any Choice Works 1965-70*
February 27-April 11	*The Canada Packers Collection: Selected Oil Paintings and Works on Paper*
February 27-	*Selections from the Klamer Family Gift of Inuit Art*
March 3-May 9	*Wildflowers by Robert Holmes****
March 13-May 16	*The English Miniature: Selections from the Collections of the Victoria and Albert Museum*
March 20-May 2	*Greg Curnoe Retrospective*

EXTENSION SERVICES CIRCULATING EXHIBITIONS

These exhibitions were assisted by grants from the Ministry of Citizenship and Culture, Province of Ontario, and the National Museums of Canada, Ottawa.

An Album of Eighteenth-Century Venetian Operatic Caricatures
Max Beckmann: Gesichter Portfolio†
The Canada Packers Collection: Selected Oil Paintings and Works on Paper†
Cape Dorset Engravings
Louis Comtois: Paintings 1974-1979
Eisenstein: Drawings for "Ivan the Terrible"
Folk Art Treasures of Quebec
Paul Fournier: Form and Meaning in Nature — The Mushroom
Rosalind Goss: Drawings, European Series 1979-80
K. M. Graham: Arctic Works on Paper
Lawren Harris: Landscapes
George Hawken: Bound Images
Humorist Walter Trier: A Selection from the Trier-Fodor Foundation Gift
Ketubah: The Jewish Marriage Contract
Karen Kulyk: Colourscapes on Paper
Stephen Livick: Photographic Explorations
Master Prints from the Presgrave Collection
Michelangelo: Figure Studies
Open Studio: Ten Years
Photographs by Martin Chambi and Edward Ranney
Pop Art
Prints by David Hockney
Reinhard Reitzenstein: Nature in Motion
Goodridge Roberts: Paintings from the Fifties and Sixties†
Susan Schelle: Drawings and Structures
See All the People
A Selection from Les Très Riches Heures de Jean, Duc de Berry

*Extension
**Education
***Grange
† Shown at the Art Gallery of Ontario during 1981-82

APPENDIX C

Statistics of the Education Branch

TOURS

Programmed School Visits

Elementary Tours		11,095 students
Secondary Tours		6,491 students
Studio Visits		13,979 students
	TOTAL	31,565 students

Unconducted School Visits

Elementary		2,137 students
Secondary		4,414 students
	TOTAL	6,551 students

Adult Tours 5,811 people

Total Group Visits 43,927 people

GALLERY SCHOOL REGISTRATION

Senior School	38 weeks	36 courses	450 registered students
Junior School	30 weeks	14 courses	230 registered students
Summer School	8 weeks	6 courses	90 registered students
Summer Scholarship	4 weeks	4 courses	30 registered students
Special Program	20 weeks	2 courses	30 registered students
TOTAL		62 courses	830 students

AUDIO-VISUAL CENTRE

Holdings

Circulating slides	59,700
Archive slides	18,611
Films	178
Video-tapes	158
Audio-tapes	575

Loans: 985, consisting of 29,926 slides

Sunday Film Series

April 5 to April 26 — "Films by Cinéaste Jean-Pierre Lefebvre" (8 films)
September 13 to December 13 — "Films and Their Echoes" (28 films)
February 7 to April 4 — "A Festival of Opera Films" (18 films)
Noon-Hour Films: 38 screenings

Media Productions

Half-hour documentary on Jock Macdonald.
Two slide-tape teaching kits on Canadian Art in the Gallery's collection.
Four slide-tape packages for internal educational use.
Three slide-tape promotional programs for Communications.

HANDS-ON INSTALLATIONS

April 19-August 31 "Contrasts"
October 25-January 31 "Colour"
February 14-April 16 "Portraits"

ADULT PROGRAMS

Courses and Lectures

Italian 16th-Century Painting
Francis Broun April 14–June 2

German 19th Century Painting: An Introduction
Roger J. Mesley August 13–August 27 (2 series: afternoons & evenings)

The Northern Renaissance
Francis Broun September 17–November 5

Italian 17th Century Art
Francis Broun October 20–December 8
January 28–March 25 (repeated)

The Birth of Abstraction
Peter Gale February 24–April 21

The Curator's Choice

"Contemporary International Collection"	R. Nasgaard	March 12
"Canadian Historical Collection"	D. Reid	March 19
"Canadian Contemporary Collection"	D. Burnett	March 26
"Prints and Drawings Collection"	K. Lochnan	April 2
"Modern Sculpture Collection"	A. Wilkinson	April 9

Sculpture: Michelangelo to Minimalism

"Renaissance and Baroque Sculpture"	F. Broun	November 5
"The Nineteenth Century"	D. Wistow	November 12
"Modern Sculpture: An Introduction"	P. Gale	November 19
"Gauguin to Moore: Primitivism in Modern Sculpture"	A. Wilkinson	November 26
"Contemporary Sculpture Since 1945"	P. Gale	December 3

Guest or Special Lectures

"Reflections in a Quiet Pool: The Prints of David Milne"
R.L. Tovell April 1
"J. W. Waterhouse: Victorian Painter"
Dr. A. Hobson April 8
"Jock Macdonald: The Inner Landscape, a Retrospective"
Joyce Zemans May 3

German Masters of the Nineteenth Century
"German 19th-Century Painting — A Prelude to Expressionism?"
Professor Gert Schiff September 23
"Adolf Menzel — Painter Between Realism and Expressionism"
Dr. Stephan Waetzoldt September 30

Gauguin to Moore: Primitivism in Modern Sculpture
"Primitivism Reconsidered"
Professor Zdenka Volavka November 11
"Gauguin's Breton Sculpture and the Decoration of the Inn of Marie Henry"
Professor Robert Welsh November 25
"Gauguin to Moore: Primitivism in Modern Sculpture"
Dr. Alan Wilkinson December 9

Arts of Italy
"Italian Art in Toronto Collections"
Professor David McTavish January 10
"Italian Sculpture in Bronze"
Corey Keeble January 24

Gershon Iskowitz
David Burnett January 31

Baxter²: Any Choice Works, 1965–70
Iain Baxter February 7

Greg Curnoe Retrospective
Greg Curnoe March 21

Performances and Concerts
Array April 24
TIDE (Toronto Independent Dance Enterprise) June 24-27
New Music of Japan: Akio Suzuki May 31

APPENDIX D

Committees of the Board of Trustees

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LeMoine FitzGerald (Canadian, 1890–1956), *Silver Heights*, 1931; oil on canvas, 35.56 x 40.64 cm. Purchase, 1981.

APPENDIX E

Annual Giving Fund

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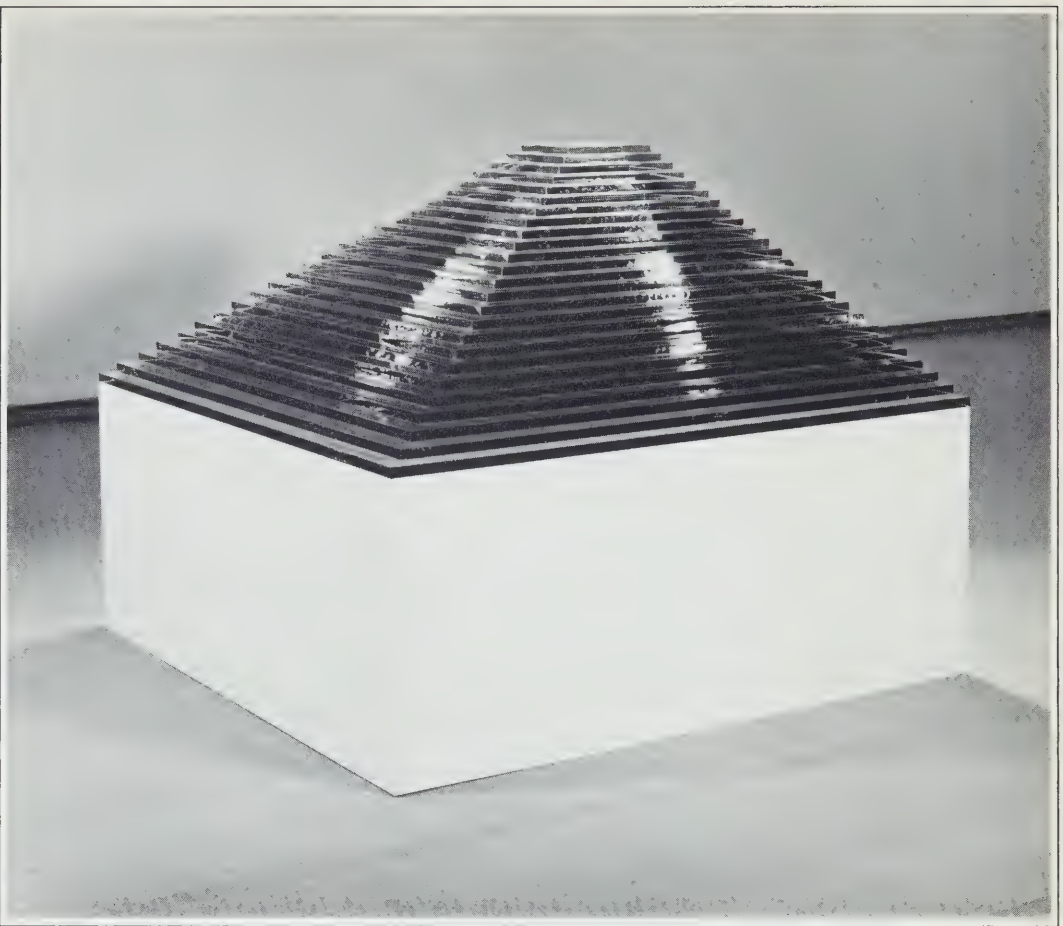
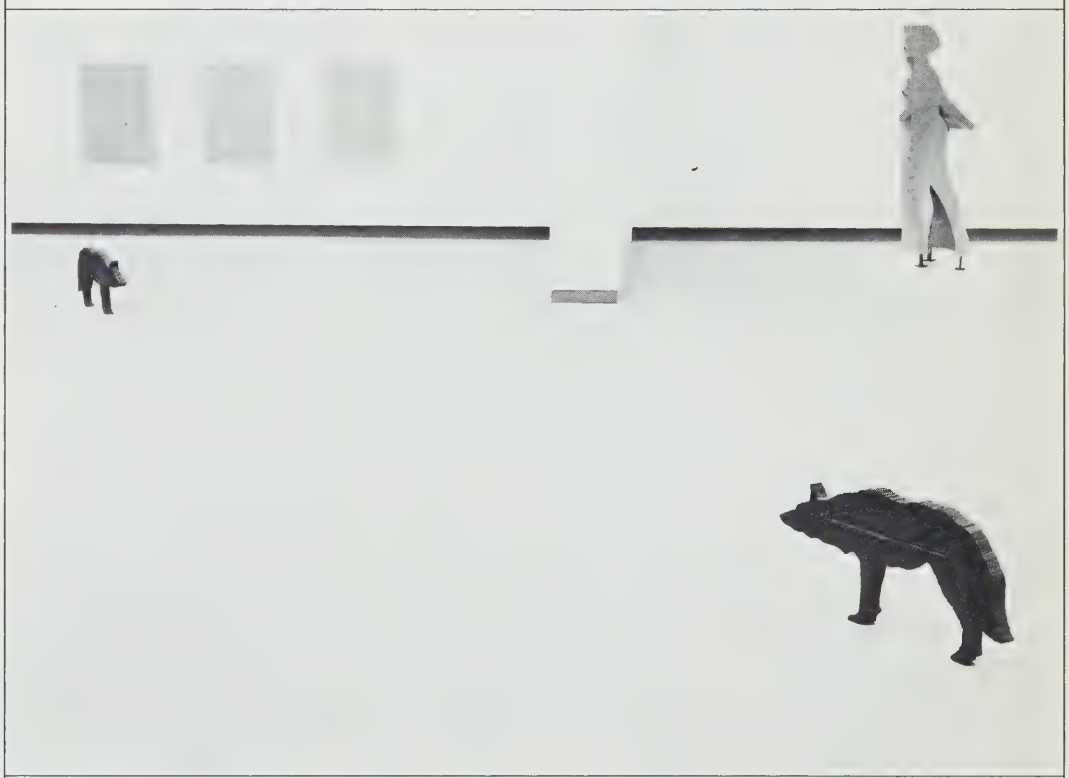
Perkell, Henry H.
Perkell, Jack
Perkell, Joseph R.
Perkell, Mrs. Samuel
Perren, Mrs. S. R.
Phelan, Mrs. Helen D.
Phelan, Paul J.
Phillips, Miss Jane
Phillips, Timothy A.
Phipps, Mrs. G. E.
Pigott, J. J.
Plummer, Miss Edith
Plummer, Mrs. H. L.
Pooler, E. H.
Pooler, E. R.
Porter, George W.
Poyntz, Mrs. A. Ross
Pullan, Morris
Quetton, Hugh E. P.
Rapp, Miss Laura
Rapp, Miss Lee
Rayner, Mrs. Jack W.
Rector, Luther G.
Redelmeier, Mrs. Francis M.
Redelmeier, W. Robert
Rhind, Mrs. J. A.
Richardson, Bradley W.
Richardson, Mrs. Bradley W.
Richardson, Mrs. George A.
Richardson, J. A.
Robertson, Mrs. D. E.
Robertson, Norman S.
Robinson, T. S.
Rose, Dr. Pearl
Ross, Mrs. J. Gordon
Rotenberg, Kenneth
Rotenberg, Mrs. Kenneth
Rowe, Mrs. W. L.
Ryckman, Miss Barbara
Rykert, Mrs. Carol H.
Ryley, Mrs. Thomas G.
Ryrie, Jack
Schieder, Dr. R. M. K.
Scott, Ian
Scott, Mrs. Ian
Scott, Miss Jean P.
Scully, Mrs. V. W.
Searle, Mrs. J. E.
Shaw-Rimmington, Mrs. Marie
Shaw-Rimmington, Miss Mary
Shepherd, Miss E. Pearl
Shleser, Mrs. I. H.
Shoniker, Thomas
Silverman, Mrs. Peter A.
Simmonds, Miss Jean
Sinclair, Mrs. Ian
Smart, Charles D.
Smart, Mrs. E. W.
Smith, Mrs. Andrew
Smith, Mrs. Ryrie
Smith, Mrs. St. Elmo
Snow, F. L.
Solomon, Mrs. Jules N.
Sprachman, Mandel C.
Stapells, Mrs. A. E.
Stearns, Marshal
Stearns, Miss Norah R.
Steele, Harland
Steen, Mrs. B. R.
Steiner, Alan N.
Steiner, Mrs. Robert N.
Stennett, J. D.
Stephens, Mrs. C. A.
Sterling, Donald B.
Stevens, R. W.
Stevenson, Alastair
Stevenson, Mrs. Karen
Stewart, Clair
Stewart, Hamilton Douglas
Stewart, Roy A.
Stohn, Mrs. John D.
Stoker, Patrick McG.
Stone, Edgar J.
Stone, Mrs. Edgar J.
Storie, Thomas F.
Stuart, A. K.
Stuart, Alexander E.
Stuart, Andrew T. B.
Stuart, James M. K.
Sully, Bruce A.
Sutherland, H., Q.C.
Swaine, Donald E.
Swaine, Fred Baird
Swaine, Dr. Fred M.
Swaine, Mrs. Fred M.
Sweeney, William R.
Symons, Graham
Tanenbaum, Max
Taylor, Mrs. John H.
Taylor, Mrs. Michael
Teller, Ms. Judith
Thomas, Mrs. Alan M.
Thomson, Garth O.
Thomson, Mrs. Lesslie R.
Tiller, Gordon D.
Tiller, Mrs. Gordon D.
Torno, Noah
Torno, Philip
Torno, S. C.
Torrie, Mrs. F. G.
Tory, James M., Q.C.
Tory, Mrs. Jean A.
Tory, John A.
Tory, Mrs. John A.
Trevett, William Edward
Trevor, L. J.
Turriff, Mrs. Charles
Tyas, Philip E.
Tye, Lt. Col. H. T.
Van Der Flaes, Edwin
Van Der Hout, J. B.
van Veldhoven, Mrs. Peter M.
Vaughan, David H. M.
Vaughan, J. Bryan
Vernon, Mrs. Patrick
Waddell, Mrs. R. C. A.
Wadds, Mrs. Robert D.

Waldie, Gordon, Q.C.
Waldie, Miss Penelope
Walker, Alfred A.
Walker, E. H.
Walker, Mrs. Harold C.
Wallace, Brigadier F. C.
Walls, F. B.
Ward, Walter G.
Warren, Peter H.
Warren, Mrs. Peter H.
Warwick, Miss Mildred
Warwick, Miss Nora
Warwick, Miss Orion
Watkins, William B.
Watson, Alan G.
Watson, Mrs. Alan G.
Watson, Colin G.
Wax, Dr. Sydney L.
Waxer, Dr. Peter H.
Weinstein, Mrs. Myrna
Weldon, David B.
Wert, W. Howard
Westaway, James W.
Weston, Galen
White, J. R.
Whittaker, Herbert
Wilkes, Hilton
Wilkins, Mrs. Donald J.
Willis, Major R. A.
Willmot, Donald G.
Wills, J. C.
Wilson, A. E.
Wilson, Donald L.
Wilson, Mrs. Donald L.
Wilson, Mrs. H. H.
Wilson, John Alexander
Wilson, Dr. Murray
Wilson, Ross F.
Wingfield, R. M.
Withrow, David A.
Withrow, Miss Elizabeth Anne
Withrow, John D.
Withrow, Stephen Forbes
Withrow, W. J.
Withrow, Mrs. W. J.
Wolfe, Mrs. Ray D.
Wood, C. F.
Woods, David
Wookey, I. R.
Wookey, Mrs. I. R.
Wotherspoon, Mrs. G. D. S.
Yaremko, John, Q.C.
Yarmon, Mrs. Elliot N.
Yeomans, Donald R.
Yolles, L. S.
Young, R. Brock
Zaldin, Ms. Estelle
Zeidler, E. H.
Zerafa, Boris E.
Zerafa, Mrs. Boris E.
Zweig, Sidney M.

Honorary Life Members
Casson, A. J.
Crawford, Miss Lenore
Cronyn, Mrs. J. K.
Gardiner, Frederick G.
McFaddin, Charles
Michener, Rt. Hon. Roland, Q.C.
Taylor, Mrs. Margaret
Wilton, Ernest



Robert Smithson (American, 1938–1973), *Glass Strata*, 1969; 25 sheets of glass one inch thick, 147.5 cm square at base. Purchased with assistance from the Junior Committee Fund, 1981.



John McEwen (Canadian, 1945–), *The Distinctive Line Between One Subject and Another*, 1980; flame-cut steel, two pieces: 54.5 x 116 cm and 55.5 x 116.4 cm. Purchase, 1981.

APPENDIX G

Staff of the Art Gallery of Ontario

as of March 31, 1982

DIRECTOR'S OFFICE

William Withrow
Director

Claudette Kernaghan
Assistant to the Director

Gail Henderson
Secretary

Development

Marie DunSeith
Development Manager

Angelika Abbott
Peggy Eades
Clerk Typists

Volunteer Activity

Joyce Davenall Turner
Coordinator

Anne Greaves
Assistant to Coordinator

Dora Stewart
Administrator, Art Rental Service

Rita Dingemans
Bookkeeper, Art Rental Service

Maria Enriques
Jan Seger
Sales Assistants, Art Rental Service (part-time)

Mary Lou Giroux
Bookkeeper, Reproduction Shop

ACCOUNTING AND FINANCE BRANCH

Timothy Hopcraft
Controller

Elizabeth Hickey
Supervisor, General Accounting

Lucy Scandolari
Payroll Officer

Louise Murdoch
Acting Payroll Officer

Mary Morina
Computer Operator

Sarah Johnson
Barbara Moisey
Sonia Saulan
Accounting Clerks

ADMINISTRATION BRANCH

Norman Walford
Chief of Administration and Corporate Secretary

Marion Taylor
Assistant to Chief of Administration and Corporate Secretary

Susan Baker
Secretary/Receptionist

Administrative Services

Jane Cowan
Head

Jetta McClure
Purchasing Assistant

Brigitte Quinney
Purchasing Clerk Typist

Patti O'Hara
Head Switchboard Operator

Diana Doucet
Switchboard Operator

Ann Davison
Auna Talbot
Switchboard Operators (part-time)

Betty Payton
Cloakroom Operator

Alexander Best
Michael Ronco
Cloakroom Attendants (part-time)

Mark Collyer
Messenger/Mail Clerk

Blair Hume
Machineroom Operator

Edward Murray
Elevator Operator

Archives

Margaret Machell
Archivist/Records Manager

Catherine Spence
Clerk/Typist

Dining Services

Leo Chan
Manager

Sandra Higby
Supervisor of Services

Christina Balog
Secretary/Bookkeeper

Philip Ou
Executive Chef

Michael Li
Sous Chef

Monica Fong
Cafeteria Cashier

Betty Lui
Cafeteria Helper

Chine Chine Koo
Busperson

Jerry Cybulski
Victor Gomes
Quoc Vinh Hoang
Brian Hoffert
James Kecskes
Paul Spratt
Emiko Tanabe
Andrew Zimbel
Restaurant Staff

Quoc Quang Dang
Lam Lan Ng
To Lan Tham
Kitchen Staff

Brenda May
Members' Lounge Staff

Casey Arnott
Peter Berthelotte
Andrew Chan
Manuel Fialho
Maria Franke
Arturo Hernandez
Quynh Hoang
Alison Hogg
Tracy O'Hara
Khac Trung Thai
Dolly Reisman
Sam Wen
Mel Yung
Restaurant Staff (part-time)

Employee Relations

Patricia Elwell
Manager

Priscilla Ratcliffe
Assistant Manager

Mary Woolverton
Benefits Officer

Gallery Activities/Community Relations/Information Services
Elizabeth Murray
Coordinator

Edda Caldarone
Assistant Coordinator

Laurence Madden
Senior Information Officer

Daniel Thibodeau
Information Officer

Mary Greto
Chris Sedgwick
Diana Smith
Ian Wallace
Information Officers (part-time)

Security
Jack Vecchio
Manager, Security

John MacDonald
Security Supervisor

Carlos Dapello
Michael Duggan
Denis Fernandes
Erik Jensen
Ruperto Ligsay
Shift Supervisors

Roger Angeles
Linas Brazys
Chung-Hau Cheung
Michael Douglas
William Fryday
Patrick Grieve
Andre McIntosh
Laurence Saulnier
Ronald Selles
Albert Vaiculenas
Ron vander Cruysen
Paul Venables
Frank Walters
Thomas Wey
Justas Zakas
Security Officers

Robert Broadley
Terry Cheung
Ernesto Dahiroc
Harold Dunne
Samuel Ezekiel
Robert Fong-Mow
Eric Hallett
Michael Harrison
James Hunter
Eric LaDelpha
Michail Litnovetsky
Joseph Luciere
James Mason
Daniel Moses
Frank Puidokas
Musa Raza
Aristides Rosales
Forbes Rutherford
Shane West
Security Officers (part-time)

CURATORIAL BRANCH

Roald Nasgaard
Chief Curator

Olga Davison
Assistant to Chief Curator

Barry Simpson
Manager of Exhibitions and Curatorial Administration

David Burnett
Curator of Contemporary Canadian Art

Marie Fleming
Associate Curator of Contemporary Art

Mara Meikle
Secretary

Dennis Reid
Curator of Canadian Historical Art

Christine Boyanoski
Assistant Curator, Canadian Historical Art

Edie Sersta
Secretary

Alan Wilkinson
Curator of Modern Sculpture

Karen Finlay
Assistant Curator

Wendy Martin
Secretary

Marta Hurdalek
Assistant Curator, Old Master Art

Cheryl-Anne Luck
Receptionist/Typist

Katharine Lochnan
Curator, Prints & Drawings

Brenda Rix
Curatorial Assistant, Prints & Drawings

Mary-Ann Miller
Secretary

Conservation
Eduard Zukowski
Conservator

Ralphus Ingleton
Practitioner

Extension Services
Glenda Milrod
Head

Nora Sellers
Assistant to Head

Marcia Lawrence
Program Coordinator

Grace Desa
Scheduling Officer

Jadzia Romaniec
Acting Scheduling Officer

The Grange
Ruth Keene
Historic Housekeeper

Charles Sammons
Security/Maintenance

Elizabeth Vincec
Cleaner

Ann Davison
Clerk-Typist (part-time)

Registration
Eva Robinson
Registrar

Kathleen Wladyka
Assistant Registrar

Parin Dahya
Clerk-Typist

Anne Lawrie
Loan Clerk

Cynthia Ross
Traffic Coordinator

Robert Soutar
Shipper/Receiver

Technical Services
Chesley Taylor
Manager

John Ruseckas
Chief Preparator

Charles Simpson
Crating Technician

Claude Luneau
Exhibit Technician

Bruno Kaflinski
Framing Technician

Brian Groombridge
Installation Officer

Peter Dykhuis
Installation Officer (part-time)

James Bourke
Lighting Technician

Stanley Garnicki
Wilbert Headley
Jonas Jacikas
Charles Kettle
Louis Monstvilas
Ted Rettig
Preparators

Akira Yoshikawa
Production Assistant

Reference Library
Karen McKenzie
Chief Librarian

Randall Speller
Documentalist/Reference

Arlene Hofstader
Library Assistant

Lawrence Pfaff
Reference Librarian

Carol Lowrey
Technical Services Librarian

Photographic Services
Maia-Mari Sutnik
Coordinator

Faye Craig
Assistant

Catherine Garside
Clerk-Typist

Larry Ostrom
Head Photographer

Enza Chiarullo
Photo Technician

Steven Evans
Photographer

EDUCATION SERVICES

James Williamson
Head of Education Services

Marilyn Jacobs
Administrative Secretary

Laura Rossall
Acting Administrative Secretary

Deborah Percy
Scheduling Officer

Heather Smith
Receptionist/Scheduling Secretary

Elementary Level
Wendie Flaster
Senior Education Officer

Linda Kricorissian
Education Officer

Murdoch Chisholm
Jane Fleetwood-Morrow
Sally Gregson
Marcy Piersol
Education Officers (part-time)

Secondary Level
Catherine Studley
Senior Education Officer

Bonnie Taylor
Education Officer

Linda Judelman
Elisabeth Khera
Lupe Rodriguez
Julie Stone
Education Officers (part-time)

Activity Centre
James Thornton
Head

Secretary/Registrar

Modris Broze
Chief Technician

Arlene Berman
Mieke Bevelander
Dierdre Chisholm
Moira Clark
Joan Krawczyk
Carol Matson
Larry Middlestadt
Gayle Richardson
Miho Sawada
Susan Schelle
Artists

Patricia Cipriani
Mary Greto
Nora Gubins
Education Officers (part-time)

John Bailey
Rae Johnson
Assistant Technicians (part-time)

Adult Academic Programs
Peter Gale
Senior Education Officer

Fred Broun
Education Officer/Lecturer

David Wistow
Karen Thomson
Education Officers (part-time)

Audio-Visual Centre
Catherine Goldsmith
Head

Margaret Brennan
Senior Cataloguer

Lynne Burry
Catalogue/Researcher

Norma Elms
Secretary

Janice Seger
Loans Consultant (part-time)

Media Productions
Henry Dunsmore
Head

Barbara Arsenault
Chief Media Technician

John Kamevaar
Media Technician (part-time)

PHYSICAL PLANT BRANCH

John Beckett
Manager

John Murphy
Assistant Maintenance Supervisor/ Carpenter

Alvaro Chora
Reid Diamond
Alex Kersis
Don Scafe
Albert Schilling
Mary Stevenson
Rauni Virtanen
Pedro Vieira
Maintenance Workers

Stanley Bersky
Charles Carroll
Ofelia Olive
Sabita Ravindnanath
Washroom Attendants (part-time)

PUBLIC AFFAIRS BRANCH

Alex MacDonald
Manager

Tesse Grosh
Secretary

Communications
Gail Hutchison
Head

Judith Malone
Communications Officer

Susan Tweedie
Secretary

The Book Shop
Jane Brooke
Manager

Peter Fraser
Buyer

Beverley Worthington
Assistant Buyer,
Stationery & AGO Publications

Michael Mathon
Processor

Neal Humby
Assistant Processor

Marlene Cacciottolo
Bookkeeping Clerk

Renee Borg
Cashier

Membership Services
Lynn Burgess
Manager

Susan Hindle
Membership Assistant

Harold Boyd
Membership Clerk

Joan Ridout
Membership Clerk (part-time)

Publications & Design
Denise Bukowski
Head

Marilyn Bouma
Secretary/Assistant

Margot Boland
Designer

On the cover: Photos of gallery activities by Birgitte Nielsen; photos of works of art by Larry Ostrom, Art Gallery of Ontario. Graphic design by Margot Boland, Art Gallery of Ontario.

Art Gallery of Ontario